

SQUARE DANCING

MAY, 1977

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*The
News Media
Looks at
Square
Dancing*

(see page 10)



official magazine of The **Sins in Order** AMERICAN SQUARE DANCE SOCIETY

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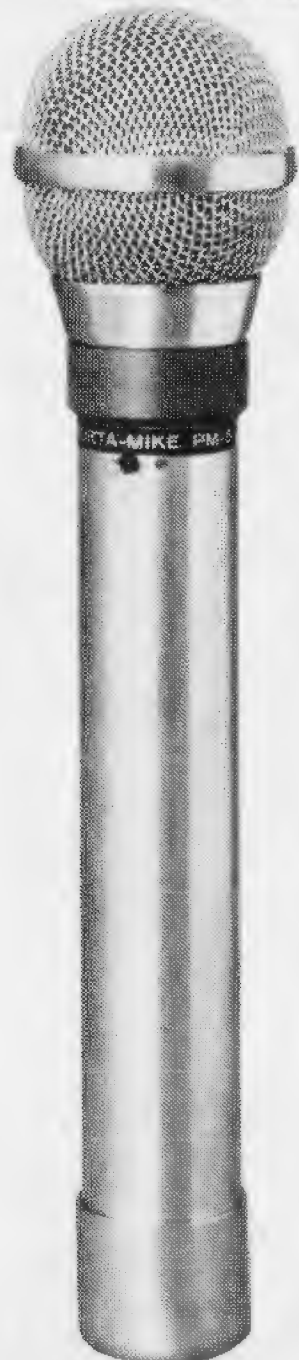


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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I must mention the new look in the Workshop section. An excellent idea, and your first two guest editors have done a first class job. The sharing of such knowledge will certainly improve the square dance picture in many areas. Your Vox Saltatoris (January '77) is another example of providing your readers with what they want. Just great! I found all the responses very interesting and I think that Lois Fisk was "right on." I'm with her.

Vic Harris
Langley, B.C., Canada

Dear Editor:

We are members of an open club level square dance group which meets each Tuesday night. The club sponsors a workshop on the 1st and 3rd Sundays, at which time new figures are

taught and basics reviewed. The problem is that less than 50% of the members attend the workshops regularly. Our eight rotating club
(Please turn to page 55)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIX-NO. 5

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RED HOT



MISSION ACCOMPLISHED: Hundreds of letters, some from individual square dancers, some from association presidents, and some in the form of petitions, were sent to Annheuser Busch Breweries requesting that a proposed T.V. commercial featuring their product and involving square dancing, be dropped. Word received from their managing director states in part "...It is not our intention to run any advertising which might cause an unfavorable reaction to your clubs or to square dancing in general. Accordingly, we have entirely eliminated this particular scene as well as any and all references to square dancing from our advertising campaign. The production of our original commercial was halted in the editing stage and consequently was not exposed to the public..." Just one more example of the effectiveness of square dancers WORKING TOGETHER.

SCHOLARSHIPS AWARDED by The American Square Dance Society: In its 7th year of granting scholarships to deserving callers who wish to attend a callers' school of their choice, these five individuals have been selected for the 1977 season: Jo Clinefelter, Lincoln, Nebraska; Roy Fulcher, Elmendorf AFB, Alaska; Lisa Moore, Lubbock, Texas; Gerald Pinkston, Rockford, Illinois, and Lester Stahly, Crete, Greece. More than 3,226 members contributed to this year's grants.

PREFERENCE POLL: According to ballots received in our office by March 25th, these are tops in singing calls and rounds:

SINGING CALLS

1. Something About You Baby I Like
2. Flash of Fire
3. On the Rebound
4. This Ol' Piano
5. El Paso City (Hi-Hat's)

ROUNDS (A-Advanced)

1. Old Fashioned Love
2. One More Time
3. Four Walls
4. Maria (A)
5. Whoopee (A)

IN MEMORIAM: We're sad, indeed, to pass along the information that three well-known figures in square dancing have passed away recently: Audrey Parker, Vista, California, wife of Ken Parker, General Chairman for the 25th National Square Dance Convention; Donna Cavanagh, London, England, wife of square dance caller Tommy Cavanagh; and Ed "Pat Pending" Moody, of Hollis, New Hampshire. They will all be missed.

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AS I SEE IT

bob osgood

May, 1977

EACH MONTH we have delivered to our office somewhere between 150 and 300 different area publications. If you were to sit down with a handful of these and look at the directory services they provide and the news that is carried to the area dancers, you would quickly recognize a most unusual news network that plays a great part in the communications systems of the square dance activity. Most all of this is contributed by volunteer "labor of love," from the editor to the folks who go out and drum up the advertising.

Have you ever stopped to think how many "unsung heroes" there are in square dancing? Club officers, many of whom are saddled with this responsibility season after season, the experienced dancers who serve as helpers or "angels" in the beginner classes, the many callers who do their job with little or no pay "because we love it," all of these deserve a special salute, not just this month, but every month.

And so it seems fitting as square dancing nears its season's end that we say "thank you" to all the "big hearts," the unselfish volunteers who in one way or another contribute so much to this activity.

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And, speaking of the generosity of square dancers, you may remember that we offered to donate 13¢ to the SIOASDS Scholarship Fund for each subscription renewal envelope containing postage prepaid where we would normally pay the post office postage due.

The latest count showed that more than 3,226 subscribers contributed. This makes the largest number of donors to a scholarship program in square dancing history. As the result, several callers from around the country will be attending the callers' school of their choice this

summer. For a list of the scholarship winners see The Hot Line (Page 5). And thank you to all of you who shared in this project.

Miscellaneous

OUR HATS ARE OFF to Bill Davis, who once again this year turned out an excellent book "The Top Ten," including a dictionary of Selected Square Dance Terms. Bill's top ten for 1976 included Touch 1/4, Track II, Ah So, Crossfire, Unwrap the Diamond, Galaxy Circulate, Cover Up, Clover 1, 2, 3, Retread, and Wipe Out. You dancers and callers who keep track of such things will enjoy having a copy of this, which includes a list of *all* the 300 (count 'em) new terms that came out last year, for your reference library. (Bill Davis, 180 N. Castanya Way, Menlo Park, California 94025 — \$5.00 postpaid.)

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Those of you who have had the responsibility of handling square dance news and disseminating it to the newspapers realize how frustrating the task *can* be at times. As a case in point, we remember the day a number of years ago when we had successfully attracted a reporter *and* a news photographer to cover a square dance roundup in our area. The two arrived soon after the dancing and calling had started. Hundreds of dancers filled the auditorium.

The reporter was kept busy interviewing the leaders, talking to the callers, making notes on the side. At the same time, the photographer was everywhere; up on a ladder one minute shooting down to get the patterns; then taking an exhibition group outside to get a well-lighted shot that might be used as the pivot picture for the article.

Staying until almost the end of the dance, the photographer and reporter finally left so the pictures could be developed and the story

filed for the coming morning edition.

About 6:00 that same evening a large freighter entered Los Angeles Harbor. Something was amiss; fire broke out in one of the forward hatches; suddenly a sheet of flame and a tremendous explosion burst the seams of the ship. What happened to our story? You guessed it. Together with many other stories, ours was shelved along with the pictures and interviews.

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Along with the frustrations of the publicity man comes the satisfaction of seeing your story in print. Sometimes an even greater thrill is the surprise of seeing a story show up that you had no idea was in the works. Not long ago someone called from Kiplinger's "Changing Times" Magazine asking a few questions and wondering if it would be all right to list our name and address if folks would like to write in for a Basic Movements Handbook. "Sure," we said. People were writing in all the time for these and other handbooks anyway; what would be the problem of a few dozen more?

The article came out last year — perhaps you saw it. In slightly over a month we had more than 1,200 requests for the booklet and even now, months later, requests continue to come in. From this and from similar notices in a number of other nationally circulated publications, we have been doubly aware of the public's interest in square dancing. Certainly the interest in this activity is on the upswing and, just so you'll be prepared when a reporter calls to interview you, we've put together a few facts and thoughts relative to working with the media. You'll find the article on Page 10.

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What do three editors talk about when they get together? We can assure you that it wasn't *all* square dancing, although perhaps 90% of the conversation that took place between Charlie Baldwin (The New England Caller), Stan Burdick (Co-Editor American Square Dance) and the editor of this publication, had to do with the directions being taken by this activity. We've met together before, several times prior to the start of LEGACY in 1973 and since then whenever we've had the opportunity. With Disney World as a distraction, our Florida meeting was loaded with pluses and extremely advantageous communications for all three of us. Incidentally, from this point you'll see most of us using the reference of three readers per

magazine when square dance publications boast of their circulation. This figure was arrived at using estimates made by the national media. For readers of SQUARE DANCING Magazine it means approximately 70,000 others like yourself read this publication every month.

Perplexity of the Month

WHY, WE ASKED OURSELF recently, do callers still call go forward and back when what most of them mean is *go forward*? At one time, going forward and back was an 8 count movement, 4 steps to go forward and 4 steps to return to place. Follow this with a right and left thru and you have a comfortable combination. However, going forward with no time allowed to back up means that the right and left thru or square thru or whatever the next movement might be is simply a flow-stopper, a jerky halt and then a spurt into the follow-up action. Why not eliminate the call all together, if it's going to be used that way? Why not just right and left thru, and leave the forward and back out of it? That's one alternative. Or, callers you might start calling "balance forward and back" if all you want to allow is a total of 4 counts. On the other hand if you'd like to do something comfortable, go ahead and call forward and back — but let us have enough time to do the movement.

The ASDS—What's It Been Doing?

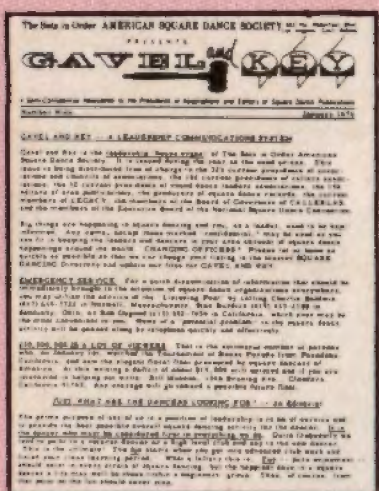
TO MANY OF YOU SQUARE DANCING magazine and The American Square Dance Society (up to now always referred to as The Sets in Order American Square Dance Society) are synonymous. That's easy enough to understand because SQUARE DANCING is one of two official publications of this service-to-square dancing organization.

As an organization we have endeavored to maintain a low profile, feeling that "listening" and communicating were our two prime objectives. Now it seems timely to step up our activities as an experienced, proven, working society. This you will be hearing about in the months to come.

As a means of filling you in, we've prepared a mid-year report of what *your* society has done and is doing, along with a few glimpses of what's on the *drawing board* for the future.

The AMERICAN SQUARE DANCE SOCIETY

For many, the ASDS means Sets in Order or SQUARE DANCING magazine. More than that, The American Square Dance Society is a service-to-square dancing organization, supported by subscriber's membership dues and dedicated to the Protection, Promotion and Perpetuation of American Square Dancing. Here are a few of Your Society's many projects:



COMMUNICATIONS: A well-informed square dance community is able to care for its own needs. One of our prime services is to inform through the Society's official publication, **SQUARE DANCING**, read each month by more than 70,000 square dancers around the world, and through **Gavel and Key** newsletter which is circulated free to all association presidents and to the editors of all square dance publications. ASDS also participates in the **Listening Post** (trouble shooting hotline) project.



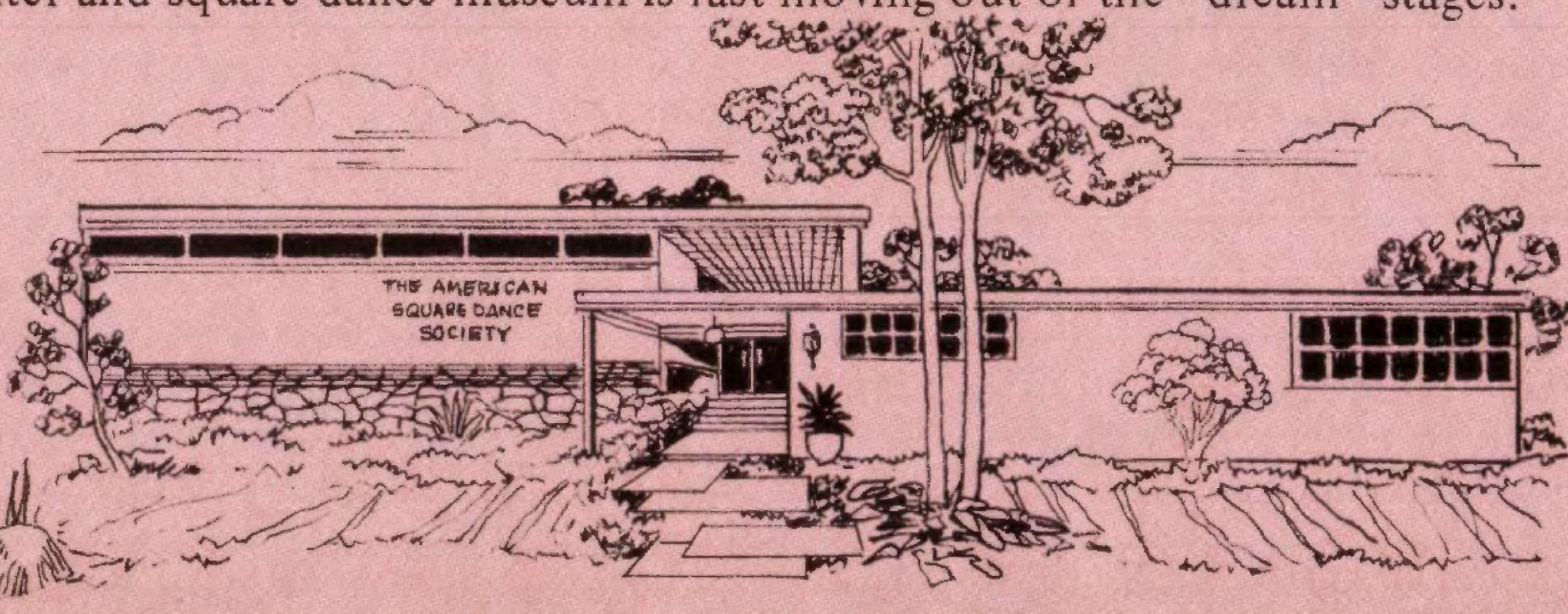
RECOGNITION: As a means of calling attention to some of those who have unselfishly given so much to this activity, ASDS has created the Square Dance Hall of Fame which is on display in the Society's California headquarters. The Silver Spur award, established in 1956, has been presented to a number of outstanding leaders in the field. Each month for the past several decades, The Society, through its publication, has honored callers, dancers and round dance leaders in its several spotlight features.

SERVICES: *Radio Spot Recordings*, originally provided free to every square dance association. *Scholarships:* Several provided every year to aspiring callers as partial or full payment to attend a callers' school. *Clip sheets* of art provided free to editors of square dance publications (through **Gavel and Key**); Square dance information (1) provided through correspondence services, an information representatives program and a world-wide directory (which is published in **SQUARE DANCING**); (2) Information to T.V. and the news media. Shared services include organizational support to **CALLERLAB** and **LEGACY**.



STILL TO COME: Having produced one square dance orientation film, another is in the planning stages. The **Callers' Textbook**, a new system of caller instruction, updated **Caller/Teacher Manuals** and **Dancer Basic Handbooks** are all in the planning stages. A new Headquarters building which will house The Society's offices, the archives center and square dance museum is fast moving out of the "dream" stages.

WOULD YOU LIKE TO HELP OUR SOCIETY TO GROW? Join our Membership Reps Program (page 23).



The News Media Looks at Square Dancing

Newspaper coverage like this recent full page in the Hartford (Conn.) Courant are worth thousands of dollars in free publicity.



NEWS, in the eyes of an editor, is something that is out of the ordinary, something unusual. If you are famous enough anything that you do, from eating a ham sandwich to seeing a football game to going to a square dance, is news. The fact that Jimmy Carter may have taken square dance lessons and even enjoyed being a part of the square dance activity for a brief time may not have been news. However, when *President Carter* speaks about having square dances in The White House, *that is news!*

"But we've been having *big* square dances and *special* square dances and *unusual* square dances for years," you may say. Yes, but don't forget, a newspaper needs that unusual angle to hook a story to. Undoubtedly thousands of

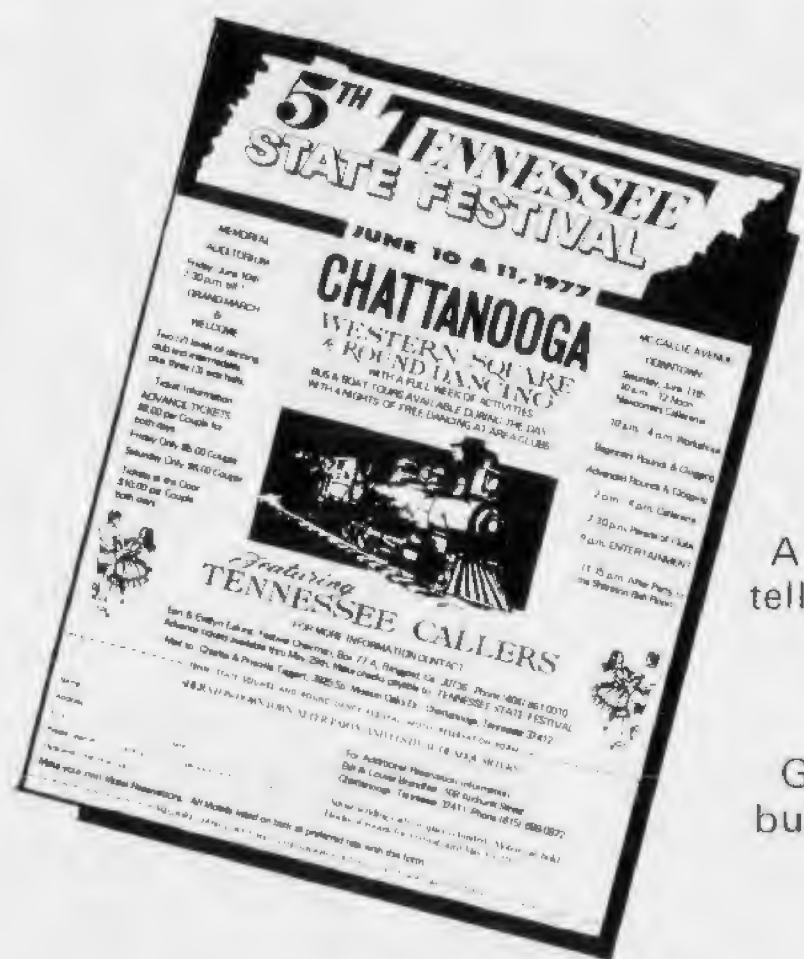
Americans and others around the world became aware of American square dancing because of our Bicentennial celebrations last year.

The Bicentennial was the "hook."

The momentum appears to be on the upswing and we should see more about square dancing in the press during 1977 than we have since the early boom days of the activity in the late 1940s. Square dancing is getting to be news once again and every square dancer should be aware that *he* could be the one questioned on television or the radio, or interviewed by the newspapers or magazines on the subject of square dancing. For that reason, this is a good time to become knowledgeable about this activity that you enjoy so that you will be well versed enough in its background and current situation to answer questions asked of you by a reporter.

Don't overlook any opportunity to have square dancing well represented in the press. And by this we don't necessarily mean the type of news stories afforded by Newsweek (See Page 83 of their March 7, 1977 issue) or Time, or Readers Digest, although all of these publications would lend much to the activity when they feature square dancing in their articles.

And don't overlook the special interest publications, such as the Montgomery Ward Auto Club News (see the November-December, 1976 issue) which featured a well illustrated article "The Lively Art of Square Dancing" or the January issue of Ford Times with its "Square Off America."



A good flyer tells the story without being too crowded. Good distribution is also a major criteria.

Over 300,000 copies of the March, 1977 issue of *Trailer Life* carried (in addition to the reproduction of a **SQUARE DANCING** Magazine cover) an excellent article "Square Talk" by Ivan Milhous. The December, 1976 issue of the *Retired Officer Magazine* included a well illustrated article, "Square Dancing — Close Order Drill to Music."

Couple with all of this a short article in a recent issue of *The Christian Science Monitor* and an untold number of full page and partial page, illustrated square dance stories in any number of metropolitan newspapers in recent months, and it's easy to see that the composite impact should indeed be reflected in a growing interest in square dancing.

With all of this going on, it is wise for area leaders to publicize the names of knowledgeable, informed square dancers who stand ready and equipped to answer the questions coming from the various news media. If each area were to have its own "information center" it would be a simple matter for those called by news services to refer the caller to the source of information.

Get the Facts Straight

Projecting the positive image of square dancing often involves debunking the old image. The concept of the square dancer being one with hobnail boots, bib overalls and a jug of corn liquor on the floor is still retained in the minds of many uninformed Americans. The fact that square dancers do not take part in contests, but cooperate rather than compete with each other is one of the areas that

frequently needs to be cleared up. Another is the fact that square dancers, enjoying public parks facilities, church recreation halls and elaborate hotel ballrooms, drink gallons of soft drinks and coffee (when they can afford it) and shy away from intoxicants that detract from the necessary concentration in a square.

Each news story carried by the press or radio or on television is one more opportunity to project the wholesome characteristics of current day square dancing.

Other Avenues

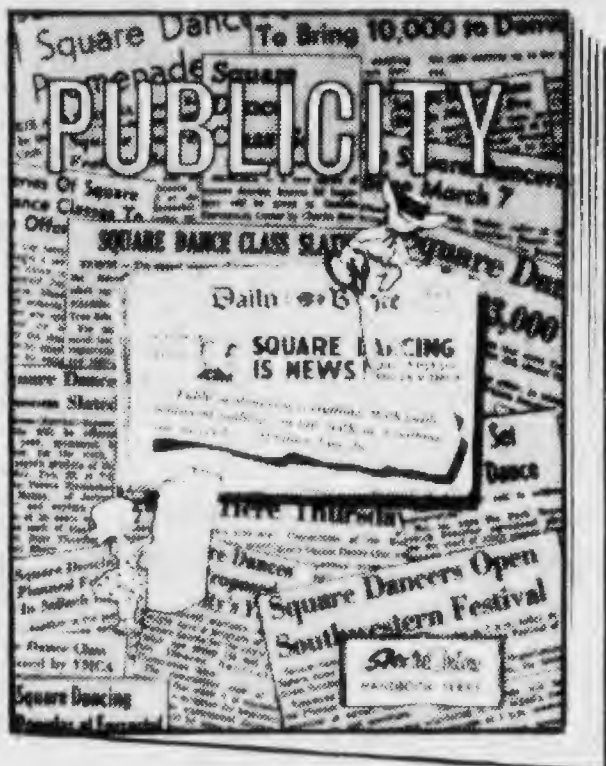
Handsome flyers to attract the non-dancer into classes and to tell current square dancers about coming festivals and conventions have long been a part of the square dance promotion picture. Remember, when designing your flyer the purpose is to have it read. Non-artistic, poorly designed layouts with too much copy crammed into the single page almost always assure that the flyer will not be read. Keep in mind when designing a flyer to keep it neat and eye-catching.

Your festival, regional or state convention is an excellent "hook" upon which to hang a news story. Don't be fooled into thinking that the editor will jump simply because a few hundred people or more are going to gather for a square dance. This isn't news. Look for something that is different. Something that *is* newsworthy. Perhaps a special honor is going to be paid a square dancer. Possibly you can single out the oldest and the youngest dancers, or even a whole family representing four generations of square dancers might be news.

Billboards, such as this one in the Sacramento, California area, catch the attention of thousands of motorists each day.



THE PUBLICITY HANDBOOK



Written especially for square dancers, this 16-page booklet contains the basic information on getting a news story in your local publication or in a square dance magazine. It describes how to write an acceptable news story, how to include the *who, what, where, when* and *why* factors that go to make up a good news release. The booklet is compact and it's surprisingly complete. (Send 50¢ for Square Dance Publicity Handbook to 462 North Robertson Boulevard, Los Angeles, California 90048.)

The *front page* isn't the only part of the newspaper that uses news. The ladies' page, the

local news section and even the sports page may use a story especially slanted toward its readers.

Don't laugh! In one of the first issues of Sports Illustrated a number of years ago that magazine featured a full color double page spread of square dancers over the heading "Is This a Sport?" We venture to say that every sportsman going through that early issue was attracted to this colorful and unusual story.

Radio Spot Announcement Records—one side with different length commercials and the flip with background hoedown music only—are handy tools for the local publicity chairman.

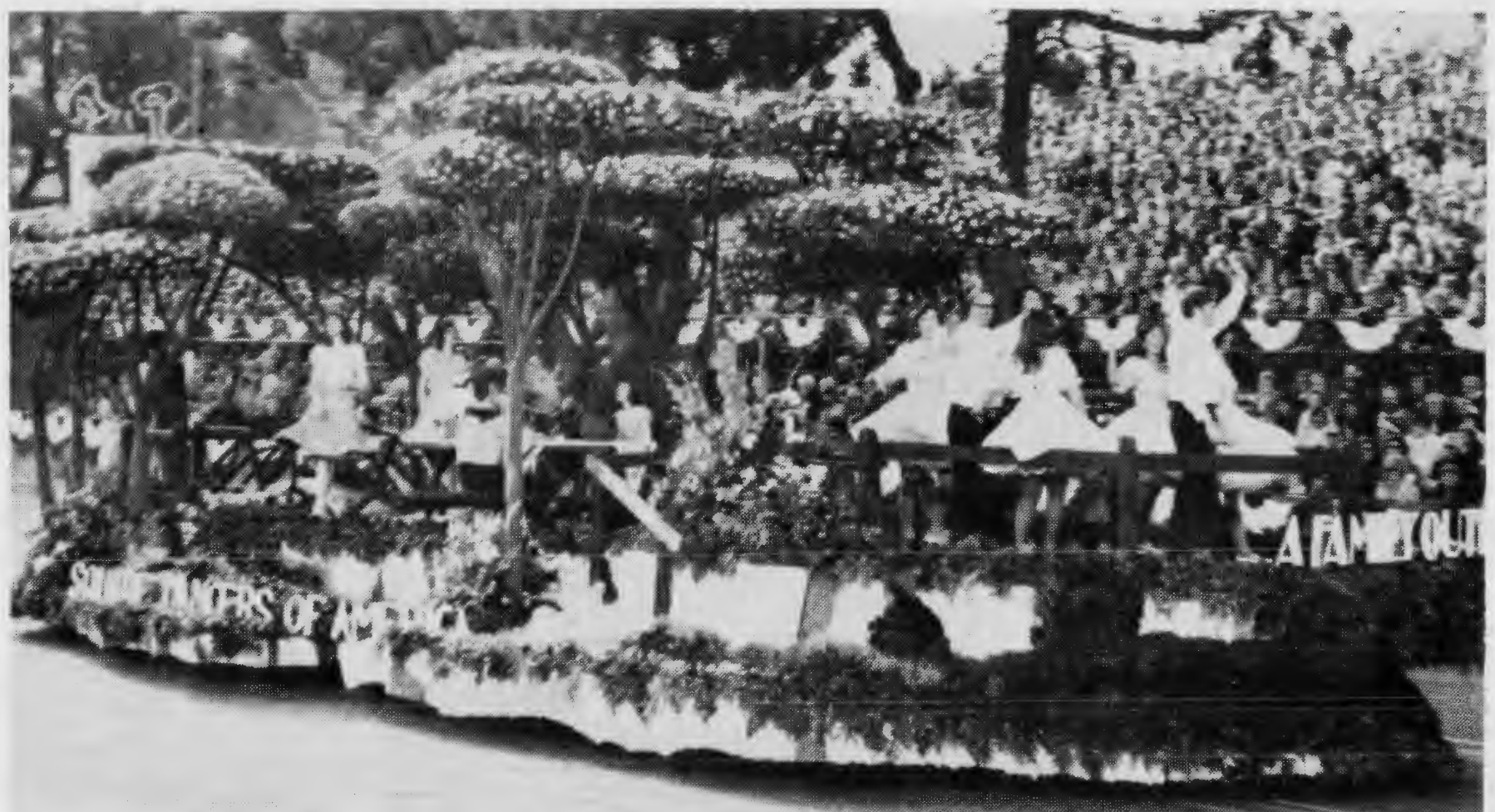


The home economics editor may be quick to see a story concerning the ability of square dancers to put on an unusual pot luck, bringing out of hiding unusual recipes, some of them guarded closely for years by a family. Food always has a place in newspapers just as it does in our regular square dance program.

Big Scale Eye-Catchers

How many millions of people saw the square dance float on television last New Year's Day? The cost of between \$30,000.00 and \$40,000.00 may have been a bargain price to pay when you think in terms of the exposure. Of course, something like this always stands the chance of being cut from the broadcast. A

A square dance float in the local parade or one such as this in the Annual Tournament of Roses is one way of visually attracting the interest of the non-dancing public.



commercial could easily be scheduled at the moment the float passes the television cameras; however, this type of publicity has undoubtedly attracted much attention.

Not every square dance community can afford the luxury of a square dance billboard. Occasionally, however, public service funds make it possible for advertising agencies to spotlight non-profit activities such as square dancing with little or no expense to the dancers. For example, five out of the six most recent years the square dancers in the Sacramento, California, area have been given free use of a public service billboard administered by the City Recreation Department. The dancers' association pays a commercial company \$80.00 for making the sign. That is the only cost to the dancers and the association.

Appearing on Television?

Occasionally a one-time opportunity will be given to square dancers to appear on a television news or variety program, either as a means of publicizing an up-coming square dance event or in answer to a request for them to display American square dancing to the television viewing public. Needless to say this

type of exposure is an excellent means of encouraging others to become square dancers. However, it can have a negative effect.

If the dances do not contain enough variety, if they are too difficult ("Hey, that's fun to watch, but we could never do it"), or if all the dancers are looking too serious, the effect will not be on the plus side for square dancing.

Take it from those who have had the experience — use your opportunity on television to really "sell" the activity. Keep it simple — keep it in terms of the familiar, with popular toe-tapping music and not-too-difficult dances. Encourage the dancers to smile, even to laugh. Feature good costuming.

You say *square dancing is fun!* That's the way your television appearance should present it. That's the message it should convey.

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Following a successful television experience or if your story has been carried in the press, don't forget to say "thank you." That's the best way to pave the road to more publicity exposure in the future.

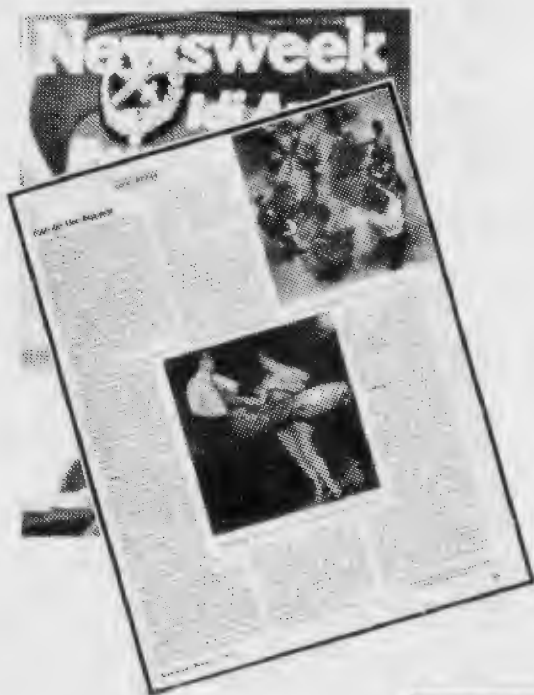
Keeping a good square dance image is everybody's business!

Square Dancing Hits the Press

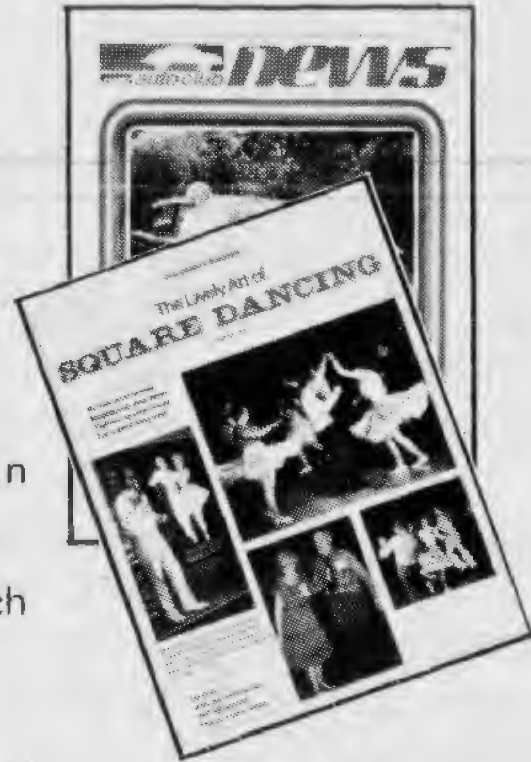
What a commercial business wouldn't give for this type of gratis advertising! Here is just a sampling of stories reaching thousands of readers—all on the subject of square dancing. Publicity of this type is something money cannot buy.



The recent issue of Ford Times was read by thousands. The special in the Retired Officer magazine gave a unique slant to its article. Virtually any magazine is a natural for a square dance picture story.



Trailer Life (far left) in its March '77 issue (300,000 circulation) and Newsweek's March 7th edition tell the square dance story. Montgomery Ward's Auto Club News (right) does its story in full color.



So, You're Going to be Talking to the Press



AT A TIME when square dancing appears to be in the public eye, more local newspapers along with the big metropolitan dailies and the nationally circulated magazines are going to discover that square dancing is a timely subject for their readers.

Usually an editor will be prompted by something he has heard or perhaps read in some other form of the media. (The President holds a square dance in The White House, 40,000 attend a National Square Dance Convention, etc.) So he jots the idea down on an assignment sheet and eventually gives the story to a reporter. The reporter in turn will check with people he knows in the area until he finds one who is pointed out to him as an "authority." This "authority" could well be YOU!

Deadlines, Always Deadlines

Reporters always seem to be in a hurry. Chances are they are working on more than one story and frequently the deadline appears to be only minutes away. That is why when somebody from the newspaper reaches you and asks "Tell us about square dancing," you should have your facts well in hand.

The new arrival into the square dance picture, one who has been dancing less than a year, is just as likely to be interviewed as the veteran.

There is no way to guess what the reporter will ask, but when he calls you he usually knows what he's looking for. Sometimes the information he seeks has to do with square dancing in your immediate area or perhaps in your state, or maybe in the country as a whole. That's why it's well to keep as up-to-date as possible on happenings in the square dance world, particularly in your own community.

If you're not sure of an answer, don't guess; it's far better to refer the reporter to your club caller, to the president of your club or to

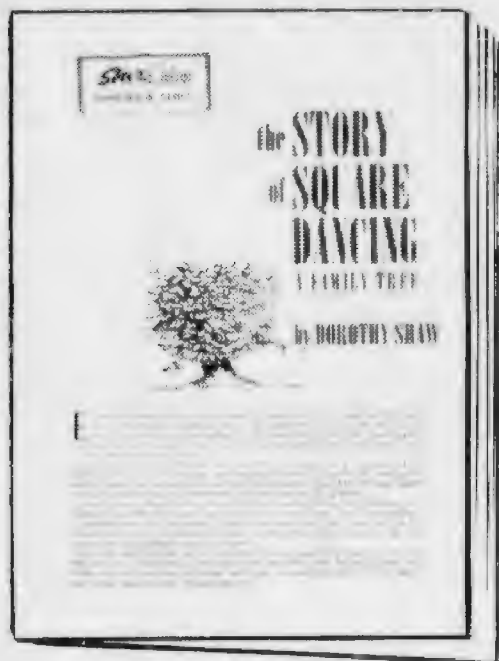
someone whom you know has been active for some time. Frequently the staff members of your area square dance publication will be the best qualified to answer the reporter's questions.

Sample Questions

What type of questions do reporters ask? Sometimes they're specifics concerning a coming festival, a demonstration, or an out of town caller. If they are writing a feature story however, they may ask questions such as these samples which have been compiled from a number of interviews. The comments following each question are simply samples of the type of answers that you might provide.

How many people are in square dancing today? Six million is a figure frequently used. It's difficult to prove one way or another and with new square dancers continually coming into the activity and others dropping out, and with no accurate census available, it's actually an educated guess. Check your August issue of SQUARE DANCING Magazine and you can tell how many associations, area publications and different countries are involved in this pastime. If the reporter wants a local count you may have to make a guess based on the number of clubs in your area and the average number of dancers in each club. Of course, you realize that many dancers belong to more than one club — many of them to several clubs.

What is the history of square dancing? What the reporter wants is usually something very short and concise. You can tell him that many of our dances and our dance forms stem from a European background and came to America with our early settlers. Check with the Story of Square Dancing pamphlet on the history of square dancing by Dorothy Stott Shaw (published by SIOASDS 50¢ per copy) and also check last year's issues of SQUARE DANCING



This handbook on the past of Square Dancing was written by Mrs. Dorothy Shaw and provides excellent ammunition for a news interview.

Magazine for the many Bicentennial articles that traced 200 years of American square dancing.

Tell me some other facts. This is usually an indication that the reporter is simply fishing for colorful background material. Tell about the clubs in your area and about the National Square Dance Conventions. Let him know about the various publications and tell him that there are more than 30 record companies producing records just for square and round dancing. Let him know that square dancing involves the very young as well as the very old and point out some of the things that square dancers do together — pot lucks, tours, vacation institutes, etc. There's a good chance that any one of these subjects may prompt additional questions from him.

To what do you attribute square dancing's increase in interest? Mention President Carter's interest in the activity and also explain that this is no new fad, but that since the end of World War II square dancing has found a place in almost every community.

How and where does a person learn to square dance? This should be easy for you to answer based on the classes in your area. If you have an area square dance publication you might provide a copy so that he can see the listing of new classes available to the learner.

If I want to learn to square dance, what do I do? Explain what happens in a beginner class. Many reporters, like other non-dancers, still think of square dancing in terms of the one-night stand that they attended years before at some dude ranch. Your explanation that classes take a number of weeks and that a dancer needs to learn the basic movements may be an eye opener to him. Perhaps you may wish to give him a copy of the Basic Movements of Square Dancing Handbook. You might also explain

what happens after class; tell him something about the clubs and workshops and even the festivals sponsored by the various associations around the country.

How does a person become a caller? Explain about the callers' schools. You'll find a list in **SQUARE DANCING Magazine** (Feb. 1977 Page 11). Tell him that previous to the appearance of callers' schools most callers simply taught themselves but in recent years calling has become considerably more involved and more complicated.

It may be that if the reporter is working on a future story he may call back; he may even let you look at his material in its rough form. But don't count on it. He also might ask permission to come to a club and watch the dancing and perhaps bring a photographer.

Before answering him you may want to do a little groundwork to determine what clubs are dancing and which might be the most representative for a newspaper story. Pleasant surroundings and a clean hall, dancers who costume well, a club that gets a good turnout, all of these need to be considered. Perhaps the reporter will let you call him back with times and places.

What About A Photographer?

You can always ask the photographer and the reporter to let you make a few suggestions. There are pictures that are complimentary to square dancing and some that are not. Some photographers seem to have a desire to sit on the floor and shoot the "leg art." Others may move in for closeups of the dancers thereby missing the patterns of the dance. For the most part, however, news photographers are so well trained in their specialized field that they will know what pictures will appear best on the newspaper pages.



Advanced Challenge

Part One

Some of the Mysteries Cleared Up

By Lee Kopman, Wantagh, Long Island, New York

ADVANCED LEVEL challenge dancing is simply a type of dancing that requires dancers to learn an additional number of figures over and above the accepted mainstream-plus list. Specifically there are three advanced level lists that those callers use as a guide to determine what level of advanced or challenge dancing dancers will be interested in.

The first is the *basic advanced level* which has somewhere in the neighborhood of 50 movements. The second list is a 100 basic challenge list and the third is a 100 extended challenge list. In addition to the figures in the three lists, dancers are also required to keep up with the newer movements on a weekly, monthly or annual basis. This gives them a tremendous responsibility in terms of building up their own repertoire so that they can become successful in this phase of the activity.

The figures on the lists have been around for many, many years. They are not necessarily the new steps that come out but they are the old figures that callers, who are interested and involved in this advanced level, have kept and used in their daily square dance repertoire and vocabulary. Movements such as square chain thru, wheel thru, acey deucey and explode the wave are as common to an advanced level participant as are star thru, swing thru, spin the top, pass thru and wheel and deal to those dancers who dance mainstream.

The three basic lists that I refer to are lists that have been drawn up, reviewed and accepted by those callers throughout the country who are involved in this kind of dancing. We will include the lists later in this series of articles.

Why Challenge Dancing?

I would like to discuss some of the reasons for the existence of the advanced and challenge

level movement. There has never been any question in my mind that people have a wide range of interests and abilities, as well as a different amount of enthusiasm and commitment to our activity. For the most enthusiastic and interested, advanced level dancing provides the necessary outlet.

From the caller's standpoint I think it is our responsibility as leaders to recognize that there is this broad spectrum of interest and that we should make every attempt, whenever possible, to meet the needs of all those who are involved in square dancing.

Many times I have read or heard people say that advanced or challenge level dancing is not good for the activity, that it will cause people to drop out because there is just too much for them to learn. That is a matter of opinion. The existence of this phase of the activity is essential in terms of meeting the interests and satisfying the abilities of certain dancers. The challenge plateau has helped to keep people in it, not push them out.

The objectives of callers in the advanced level are no different than the objectives of callers who handle the basic, extended basic and mainstream plateaus. We just want to keep the dancers happy.

In terms of past and current attitudes, I can remember when *hot hash* was the category used at festivals. In fact, in many instances, it still is. In hot hash dancers were asked to dance basics at speeds that were excessive; speeds that were much faster than the *normal* record tempo. These sessions would be considered the *advanced* and *challenge* sessions. Those of us today who are involved in the advanced and challenge plateau feel that this concept is out of place in terms of what is expected of dancers at higher levels. Our primary concern is not to call

quickly but to use a variety of figures to satisfy those dancers who have taken the time and have had the opportunity to learn an additional number of figures over and beyond the mainstream.

I can honestly say, and honestly feel, that we have refined the advanced level movement. Our concern is variety; our concern is body flow; and our concern is primarily keeping people happy who have taken the time to learn these figures.

I would like to clarify some misconceptions in terms of the attitudes towards the advanced level movement. It's not a *rat race* and I want to emphasize on this score the fact that speed at the present time is not a factor. Many times you will think that the advanced level callers whom you hear are calling exceptionally fast; if you listen carefully, this feeling of "speed" revolves around callers directionally calling many of the figures. They first use the recognized call and then follow it up with directional words designed to assist the dancer. The advanced level dancer has to learn more figures than the mainstream dancer. Consequently, the caller must help in every way he can. I think you will find that some of your most competent directional callers are those who do get involved in advanced level dancing. The reason for this is that they constantly practice giving the dancers every assistance possible so that they can help them along and refresh their memory in terms of how to execute some of the figures.

They're So Serious

I hear comments that those who watch advanced level dancing find the people participating are not smiling; they don't seem to have a good time. If they are not having a good time,

ABOUT THIS ARTICLE

We hear many references to the various levels or plateaus of square dancing and while most dancers recognize what is meant by the Basics, Extended Basics and Mainstream levels, there is considerable confusion relative to the term Challenge Dancing or Advanced Dancing. We recognize that there is a "challenge" available in every phase of square dancing and each plateau has its "advanced" stage. But those who are practitioners in this specialized field, which involves more than just a few movements and requires of the dancers more of their time, have labeled an area beyond all this as the Advanced-Challenge level.

What is meant by this? Why is it so different? To answer these questions we have called upon one of the top leaders in this phase to explain it for us. Here is the first in a series of articles outlining Advanced level dancing from the viewpoint of the dancer as well as the caller and teacher. — Editor.

they wouldn't be involved in this phase of the activity and probably the reason they are not smiling is because they are concentrating on what the caller has to say. There are just so many more things that they have to know and be aware of in order to successfully get through the particular sequence the caller may be calling.

☆☆☆

Next month Kopman explains what thought processes are involved for the advanced challenge level dancer. He will describe the dancer's responsibility and pass along some suggestions on how this form of square dancing may be best enjoyed.



ASSOCIATION PRESIDENTS LEAVING OFFICE

Your American Square Dance Society is sending out these special recognition certificates to men and women who are retiring from the presidency this year. Certificates will be sent to the association office for presentation to the president who is stepping down. There is no charge for this service. Just send the first and last name of the outgoing president (and the name of wife or husband if it should be incorporated into the "thank you") to "Presidents," in care of The American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, California 90048. Sorry—but at present the certificates can go only to association presidents who are leaving office. Allow three to four weeks for processing and mail delivery.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



Dear Not-So-New Dancer:

FOR MANY OF YOU who started beginners' classes last September or October, this is the month of your commencement, your graduation from class and your step into square dance clubs and workshops around the world. Of course, with the seasons turned upside down those of you newcomers in Australia and New Zealand who just started your fall classes in March and April will be ready for your "congratulations" in another six months or so. What now? The fun times that you had in class should be just a sample of the good times that lie ahead.

Every area is different. In some communities class members are automatically absorbed into an existing club. In others where classes are large enough, there is no such thing as "graduation;" the class just melts into a club pattern and continues happily along.

To some of you this is "rush season," similar to that period in college life when new students are invited to "come and look at our fraternity — or sorority" and then decide which you would like to join. In square dancing you may be invited to a number of clubs and then you must decide which one or ones you would like to join. Club membership is an important phase of square dancing. It's not just the belonging, but the *sharing*, that makes you a part of club life. Being a club member means that you'll have an opportunity to invite guests, to share on various committees, to help with various club projects and perhaps even to recruit dancers for next year's beginners' class. It's all part of the activity and it should all be fun!

Beware The Pitfalls

As you have progressed from your first night's lesson on to graduation you have been aware at times of different problems that may have caused you concern. Some of these have had to do with dancing, and others with conduct or the spirit of the activity.

We have checked at various times with new dancers as well as with veterans and asked them about their concerns during class time. Here are the results. They fall into ten brackets. Perhaps they include concerns you have felt.

(1) *Failing to listen and to store the calls:* Concentrating on what the caller is saying and then "stacking" the calls to use each one in its proper order is a lesson you may have taught yourself during the last several months. You've noticed that it's virtually impossible to take the problems of the office and the home with you to the square dance and, at the same time, concentrate on the calls. As one oldtimer said "When I reach the square dance hall, I leave the rest of the world and its problems outside."

(2) *Rushing the calls:* Every movement in square dancing takes a specific number of steps and the dancer who moves comfortably to the music avoids the stop and go, static and tiring type of dancing that often comes with rushing the calls. Remember, the caller is supposed to get his call delivered *before* you dance it.

(3) *Facing the wrong direction:* Virtually every movement has a starting and an ending facing direction. If you are surrounded by dancers, you need to know that a Box the Gnat

means that you work with the person directly in front of you. Check through your Basic Movements Handbooks and see if you can tell where you should be at the start as well as at the finish of each of the calls. Failing to face the correct direction at the end of a call may put you out of position for the next call and consequently could cause the entire square to break down.

(4) *Not completing one call before starting another:* This is a tendency on the part of some newer dancers who, upon hearing one call while still doing another, cut the first call short. The result, of course, is that you will be out of position and in all probability cause the square to fall apart.

(5) *Knowing a call from only one setup:* We call this single or standard position dancing. A person who knows how to do a square thru only in the man's position is caught off guard when he suddenly finds himself dancing the lady's part or with two men or two ladies together. As you are checking through your Basics Handbooks note, if you are a man, what the lady is supposed to do in the various movements. Some patterns are designed with a part *just* for the man or *just* for the lady (box the gnat, star thru, etc.) but others such as swing thru, square thru, etc. work equally well for the man or lady to be in either position.

(6) *Not keeping the square compact:* You'd be surprised how many more steps it takes for dancers to promenade or circle around a wide square than it does for them in a square that is fairly tight. When you find yourself spreading out too far, simply move in a bit and you'll find that you're not working nearly as hard.

(7) *Roughness:* No one enjoys dancing with an inconsiderate dancer, one who yanks, pulls, twists and twirls. The rough dancer can be either a man or a lady. Sometimes it's a grab at the back in a courtesy turn that hurts. At other times it may be a forced twirl on an unsuspecting partner. There are standard ways to do every movement and a dancer is usually geared to expect what is standard. The sad thing is that rough dancers frequently don't realize that they are being rough. Sometime check your partner, make it a mutual exchange and ask if you are comfortable to swing with or if you are erratic and rough in some of your square dance movements. If they're a good friend they'll let you know and you'll be glad you asked.

GOOD S/D MANNERS

by FRANK GRUNDEEN



Whether it's class or club, the caller depends on that initial dance to warm everyone up and set the pace for the evening. Coming in late may mean that you've missed the key basic being introduced that evening.

(8) *Not dancing regularly:* Not everyone has the time or inclination to be an every-night-dancer. Some may be able to dance only twice a month, others perhaps once a week. If you find a group where you feel you fit then try to dance with it regularly. If you have more time to spend, fine, but it is difficult to keep up — not just with the new movements, but with the timing and the automatic reaction — unless you set some minimum requirements for yourself and then plan to keep up.

(9) *Quality improvement:* Becoming a *better* dancer doesn't mean simply that you are learning more movements. It means that you are avoiding sloppy habits in your dancing. Look at yourself as others see you. Be conscious of being a quality dancer and there's a good chance that you will be.

(10) *Being unfriendly:* Try not to lose your temper, or your perspective. Having the correct mental attitude in square dancing means that you have come a long way since your early class days. We all enjoy a person with a good sense of humor, one who doesn't take himself too seriously if he hits an evening when everything

seems to go wrong. On the other hand everyone appreciates the good effort and a sincere attempt to dance better. Most of all, remember no one likes a dancer who loses his temper. After all, this is a recreation and, like they say square dancing is fun. And remember FUN is a three letter word with You (U) in the middle.

HOW WE DANCE

With new movements continually being added to the square dance picture, graduates of the class of summer '77 will find that they do indeed have more to learn than their counterparts of two or three years ago. Perhaps this will always be the case. There are always new things coming out that are enjoyable to dance and consequently there will be additional movements to learn during the course of one's early lessons.

However, you as a new dancer will continually run across old movements that may not have been taught in class, but movements the club members and more advanced dancers will be familiar with. As you run across these, check with your caller, look back in your Basic Movements Handbook. There should be nothing embarrassing about being unable to do a figure that you have never been taught. By keeping up with SQUARE DANCING Magazine each month, you will find in the Style Lab and Take A Good Look, patterns that will help you keep current with the other dancers.



For our final drill in this series we take a look at a form of circulate that is based on the same principles as a regular couples circulate but from a little different setup. It's called Box Circulate.

Starting from a square of dancers (1) we're going to involve only the head couples (2) who do a curlique (3), so that when the ladies finish turning under the men's raised right arms (4) the dancers end (in this example) with each man standing directly behind his partner and the two couples facing in opposing directions (5).





Here we will isolate the head couples with a dotted line box because the action has to do only with these two couples and does not involve the sides. Thinking of just these four, remember this rule for Box Circulate: Those facing across to another position will move forward to fill that position and those facing out, within the unit, simply fold to move into the position formerly occupied by the person they were standing beside.

Here, each of the four dancers involved start to move forward (6) and, having moved one

position (7), complete the movement and are ready for the next call which could be walk and dodge, boys run, scoot back, etc.

☆☆☆

It would appear that one's lessons never end in square dancing and that the basic skills you have been taught in your beginners' classes have impressed upon you the importance of listening, reacting automatically and learning quickly. All this having been accomplished, we congratulate you on your graduation and wish you well in your square dancing life ahead.



LADIES ON THE SQUARE

CIRCULAR SKIRT

by Lorraine Melrose



A SIMPLE BUT LOVELY SKIRT for a square dance dress is the circular skirt. It is suitable for any fabric but is especially good for heavier fabrics or for a large-patterned print. For a sheer material, a double circle is very effective.

Preparing your pattern is easy. First, determine the waistline measurement (allowing 1-1½" ease) or if skirt is to be sewn to a bodice top, measure bodice waist seamline, being careful not to add in side seam allowances.

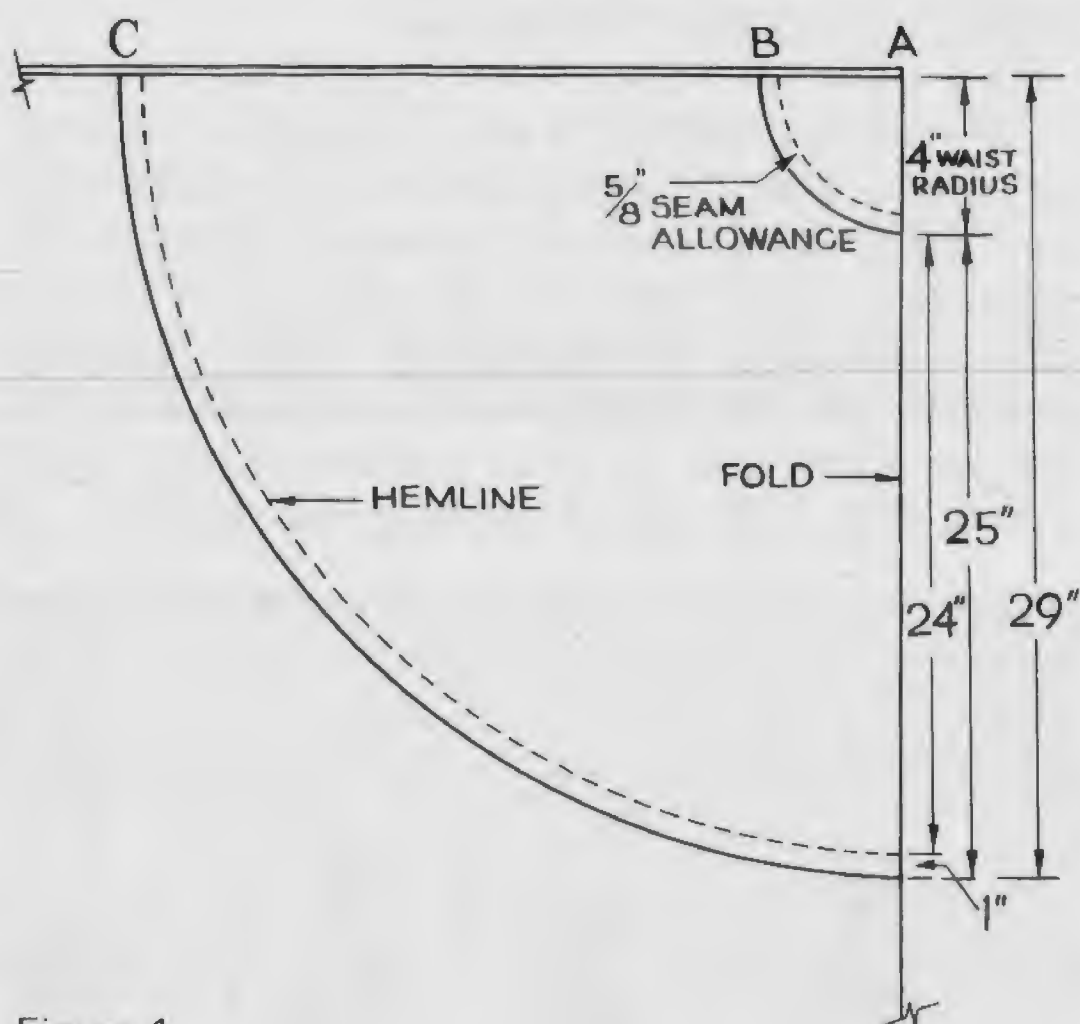


Figure 1

Fold paper for pattern (tissue paper, newspaper, or regular pattern paper) in half. It needs to be about 30" x 60" before folding. Draw the pattern as shown in figure 1 as follows (this example is for a 26" waist and 24" length skirt):

1. Curved line *B* is 4" from point *A*. This will be the waistline. Line *A-B* is the waistline radius.

2. Curved line *C* is 29" from point *A*. This includes a 1" hem allowance. (4" + 24" + 1" =

29"). In determining where to draw line *C*, be sure to always include the waistline radius figure or your skirt will be too short. In our example, this would be 4" too short.

3. Draw a line 5/8" from line *B*, (toward point *A*). This will be the seam allowance at the waist.

Cut and open out your pattern and place the straight edges along the selvedge of the fabric being sure you have allowed for a 5/8" seam. You will need to cut 2 pieces; each is a half circle. If you wish to, the back half circle may be seamed at the center back. Allow a 3/4" seam at the center back to facilitate putting in the zipper. (Add 3/4" to the center back for seam allowance.)

Sewing Steps

1. See below for no-seam zipper installation.
2. Sew side seams (and center back if needed).
3. Stay-stitch waistline seamline. Carefully clip this seam allowance to seamline every ½" to ¾".
4. Let the skirt hang for at least 24 hours. This will allow it to stretch. Then, if needed, remark the hem edge by laying the pattern piece over it and recutting.
5. Stay-stitching on the line where you wish

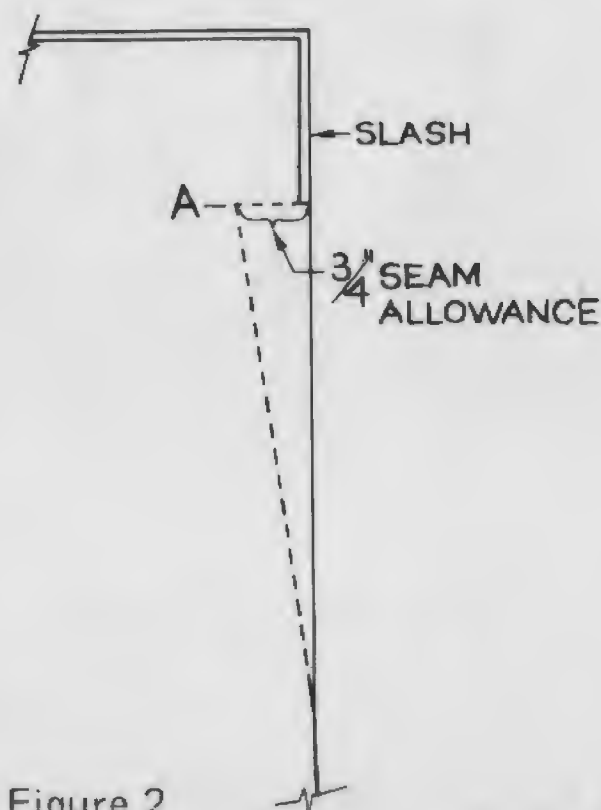


Figure 2

to turn up the hem will make hemming easier, especially if you plan to do a roll hem.

For this size it will take approximately 3 yards of fabric. If matching plaids or patterns, you probably would need more.

Zipper Installation Where There is No Seam (Figure 2)

1. When cutting back half circle, place side seams $\frac{3}{4}$ " away from selvedge. (This is in addition to the regular $\frac{5}{8}$ " seam allowance.)

2. Fold skirt in half at center back. Slash open length needed for zipper. Then from point

A, which is $\frac{3}{4}$ " in from folded edge, sew a dart, tapering gradually toward the folded edge. Dart should be long enough so that no pucker or "bump" appears on the outside below the end of the dart.

3. Finish cut edge of slash with zig-zag or a similar finish.

For sheer fabrics, a double circular skirt would be very pretty. Plan to use 4 half circles and use a waistline radius just half the regular length. In our example, the waistline radius or (Please turn to page 84)

SQUARE DANCING

OFFICIAL PUBLICATION OF

THE AMERICAN SQUARE DANCE SOCIETY



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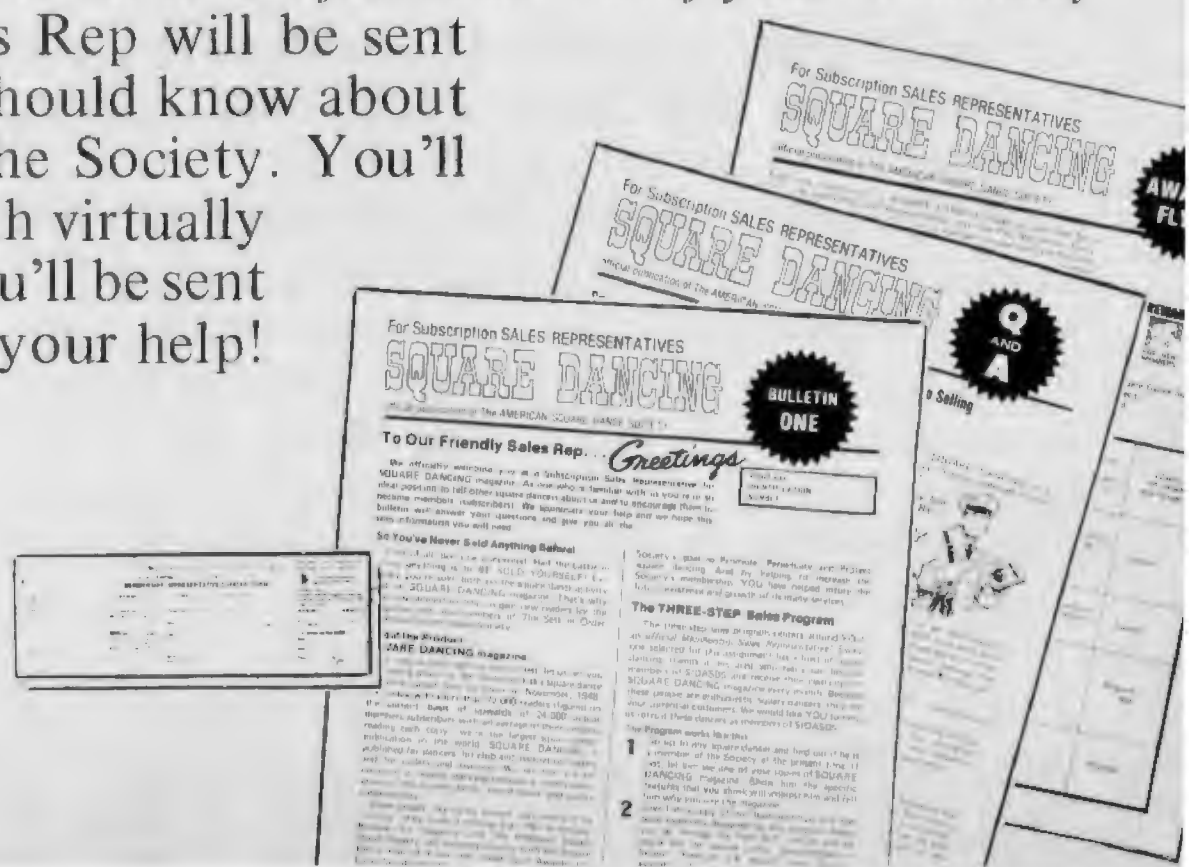


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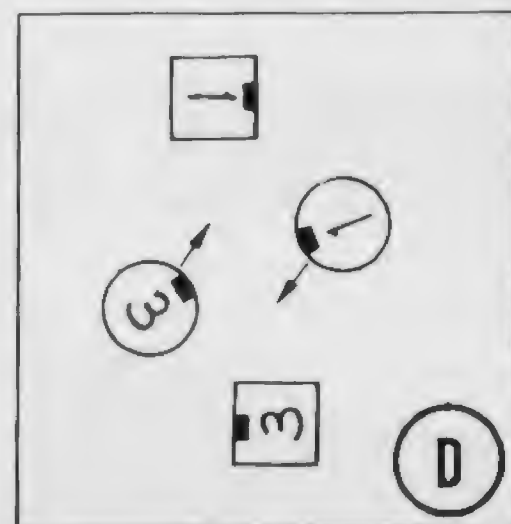
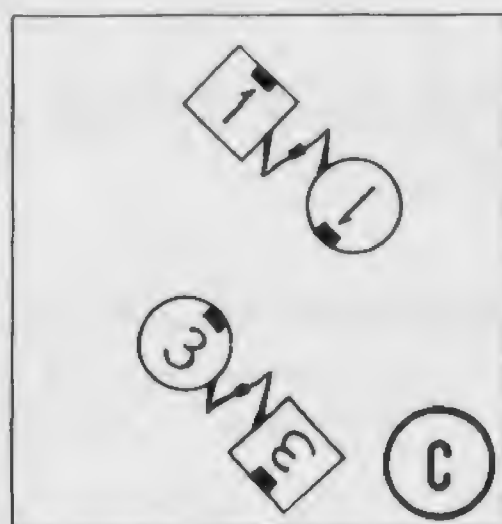
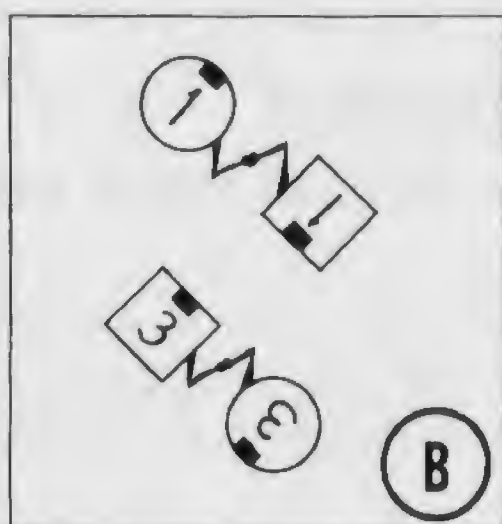
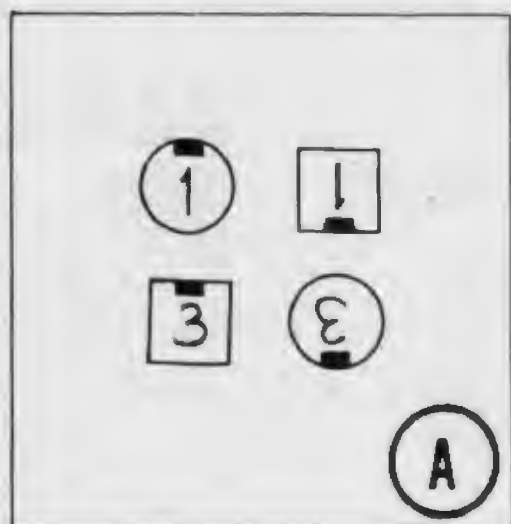


TAKE A GOOD LOOK

a feature for dancers



For a smooth workshop suggestion Barbara and Joe talk about Turn Over.



BARBARA: The names of movements used in square dancing are great. Though they don't always give you a clue as to what to do, we've gotten a kick out of many of them.

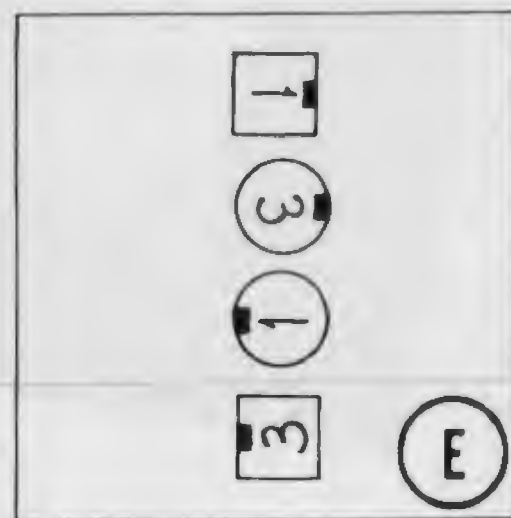
JOE: If somebody didn't know that we were talking about square dancing they'd wonder about us loading boats, shuffling decks, fanning tops, winding bobbins and folding girls.

BARBARA: Sometimes the dance creators seem to get into ruts by just adding on to other names. At other times their originality really stands out. Now we realize that we appear to be going into the bakery business. First it was roll and now we have turnovers.

JOE: What a roundabout way to get into our workshop movement this month which is Turn Over.

BARBARA: It's really a versatile movement. It also is one that flows well, is easy to dance and one we've come to enjoy doing.

JOE: Let's assume that starting with the head couples doing a curlique they end up in a box circulate position (A). Each dancer joins hands with the adjacent dancer (B) and starts a three-quarter arm turn (C). When the three-quarter turn is almost completed the dancers release handholds and the men remain in place while the ladies, without stopping, do a nose-



to-nose sashay (D), passing in front of the other lady to end in a two-faced line (E).

BARBARA: Our caller gets quite graphic and tells the girls to "slither" when he's cueing the figure. Slither was written by Floyd Butterbaugh, Ohio, back in 1974. It is a term which indicates that the centers of a wave or a two-faced line do a nose-to-nose sashay. When you stop and think about it the term is really quite descriptive.

JOE: It's also easier for the caller to say than "nose-to-nose sashay" when calling descriptively. You might be interested in reading the suggestions Earl Johnston has made relative to Turn Over starting on page 45 of the Workshop. He has included some drills for callers which utilize the movement.

BARBARA: As we said earlier, this movement is easy to dance. We hope you'll try it.

The Dancers

Walkthru

A TRIO OF CLUB IDEAS

THERE'S LOTS OF SQUARE and round dancing all across the state of California and there are as many different formats to these clubs as there are members who belong to them. Here are just a few ideas to cross our desk recently which may stimulate your thinking to find ways to use them or to change and adapt them to your needs.

From Pomona

The Steeltown Twirlers suggest that more clubs put maps on their flyers. Some dance locations are difficult to find. A telephone number on a flyer does assist by giving dancers a contact before they leave home. But the inclusion of a simple map on a flyer can save telephone time and be a reminder right to the club's door. The Steeltown Twirlers, for example, have found there is no city street sign on a key corner necessary to find their hall. But a large, permanent building sign on this same corner is prominently marked on the map on their flyers to guide dancers. Any good landmark, as well as main intersections and a few mileage indicators could be a helpful addition to a square dance flyer.

Another interesting idea from the same club: Each spring it holds a "Reverse Banner Dance." This is an invitation to clubs who have visited the Steeltown Twirlers in the past and claimed one of their club traveling banners to return and bring the banner back. As an incentive, the visiting club members sign in as a member of their home club and then that club's treasury is "gifted" with an amount of money equaling the number of its members present. The Steeltown Twirlers have found it a fun dance and rewarding in three ways. The visiting clubs are delighted to boost their treasuries; the Twirlers are delighted to reclaim some of their banners; stronger ties and friendships are made between

dancers of all clubs. Prior to the 1977 spring dance, the Twirlers had 12 banners out.

From Walnut Creek

An idea which has proved out over the years for the Rip Snorters' beginning classes has been to collect from those participating in the course at the beginning of each month. It saves wear and tear on the club angels who handle the money at the door; it permits the caller/teacher to start promptly, not having to wait when some latecomer arrives, and it encourages the dancers to be there—after all they've already paid for that full month.

Even on "pay night," should someone arrive late, those sitting on the door shoo them along into a square and collect at a later break. And should someone miss a dance, the club angel telephones him during the week to say hello and encourage him back the next week.

From Northridge

The Pants and Pantaloons put out a monthly newsletter called the Hotline. News from the club president, a member profile, birthdays and anniversaries, club visitations, etc. are included in the news. The item which particularly caught our eye was the inclusion on the club calendar of refreshment assignments for five months into the future. This information was preceded with this note: "Be sure to check the calendar to see when you are asked to help. If for some reason you can't bring food on the night indicated, please arrange to trade with another couple and then let the Vice President know of the change." The Vice President's telephone number was included.

In this way no time is spent at a dance trying to get volunteers and all club members are assigned a turn at helping with food. And should the date not be convenient, it is up to that member to arrange for a substitute.

Specialty CLUB Offices



SEVEN MONTHS AGO WE started this series looking at the responsibilities of the various club officers. Beginning with the Executive Board as a whole, we have touched on the general duties of the President, Vice President, Secretary, Treasurer and Association Delegates.

Obviously clubs under their own individual format will have officers and committees which meet their particular situation. There is no right or wrong way of setting up a square dance club. As long as it meets the needs of its members, functions harmoniously, can keep its ledger in the black or at least can meet its expenses each month, remains stable in its membership or continues to grow and is beneficial to square dancing in its area as well as being an attribute to the community—more power to it—however it operates!

Special Committees

There are a few committees which many square dance clubs incorporate into their by-laws or at least put into operation either on a standing basis or for a specific purpose and length of time. Here, in brief form, are some of these positions:

Decoration — Responsible for special parties; may expand for larger affairs

Entertainment — May be combined with Decoration Committee or may function alone; should be coordinated with the caller so as not to usurp time from his program

Historian — Keeps club scrapbook

Photographer — May be combined with Historian or in a club blessed with a photographic buff may stand alone; covers dances, parties, guests, trips in pictorial form

Publicity — Designs flyers, gets information and stories into square dance magazines, newspapers, etc.

Public Relations — May be combined with

Publicity; main responsibility is information and coordination with the non-dancing public, presenting a favorable image of the activity

Refreshments — Also called Kitchen Duties; responsible for food and clean-up

Sheriff — Duns members for fun, such as not wearing a badge, goofing up a square, etc.; may be used as a fund raiser and what might be termed an honorary or “ornery” office

Visitation — Plans trips to dance with other clubs

These are just some of the positions which might be included in a club. It would take a rather sizeable group to incorporate them all. We’ve known small clubs where one or two persons do almost everything and the club is very successful. Perhaps the most important thing to remember when accepting any assignment or office is what Chuck Jones used to say, “It may take a lot of work but only the love should show.”

IDEA DEPARTMENT

Ever been bothered with unpleasant reminders of what someone in your square had for dinner? Perhaps an over-zealous garlic salad dressing or a slice of raw onion on a hamburger is too easily identifiable. Consider placing a large candy jar on the corner of the stage or at the check-in table. Filled with mints, breath fresheners, or individually wrapped pieces of chewing gum, your members and guests may help themselves during the dance. Your thoughtfulness will be appreciated and the cost to the club will be relatively minor compared to the comfort and pleasure derived by all. Planning ahead you can watch for sales at your grocery store or take advantage of the lower cost of quantity buying.

How do You Bring in New Members?

THIS MONTH WE TRAVEL to Pennsylvania and take a look at The Federation of Delaware Valley Square and Round Dancers in general and at three clubs in particular to see how they bring in new members.

There are 130 square and round dance clubs in the Delaware Valley. Most dance once or twice a month and many alternate workshops on intervening weeks. The average club dancer belongs to more than one club and generally dances once a week.

Each of the four districts in the Federation sponsors a "Welcome Dance" sometime between January and June. These are given for the beginner classes. Lesson outlines are used in all classes so that at any given time all classes will have had the same dance coverage. At these Welcome Dances the new dancers have an opportunity to dance with other new dancers as well as to dance to four or six new caller's voices. All clubs sponsoring lessons make the first club dance after graduation a special welcome dance to the new graduates.

New dancers are not so much selected by clubs as much as they are exposed to clubs and callers and then the dancer makes his choice of a club to join. In addition, all four district Federation dances are open to any dancer as are most of the club anniversary dinner dances. Buying a ticket is all that is necessary.

Individual Clubs

Looking at three local clubs we find the Squarenaders, 30 years old, which dances the first Saturday of each month in a square dance barn, has various callers and a membership of 40 couples.

The Friendly Squares are 12 years old, dance the third Saturday of each month in the caller's home and have a membership of 20 couples.

The third club is the Buckeroos, 10 years old, dancing the first, third and fifth Fridays in a church basement hall with a membership of 75 couples. All three clubs dance a square

The WALKTHRU

dance tip followed by two round dances.

Dancers interested in becoming members of any of these clubs are guests on their first three visits. At the third visit, the secretary or host couple will inquire about their interest in membership as they sign the guest book. Should they wish to remain guests, they, of course, may do so, but if they continue as frequent visitors, they are again offered membership after six more visits.

When a new member is inducted the ceremony varies from a grand march with an escort and a reception line in some clubs, to a more casual approach in others where the newcomers are greeted by a presidential announcement followed by a hearty round of applause. Most important is that individual club members take it upon themselves to convey their warmth and encouragement to all new members.

BADGE OF THE MONTH



The Active Eights of Midland, Michigan wear a most attractive badge in a modern design. A scalloped "cluster" around the number 8 represents the four couples who make up a square. The white background is neatly set off with red writing and a green pattern.

Five years old, the club dances an intermediate level and the floor is better than 80% filled when the square dancers' rounds are played.

Each season the new club president is given a year's subscription to **SQUARE DANCING** magazine to "use as an idea stimulator." (A nice plan! We thank you.)

SQUARE DANCE DIARY by a square dancer



Everybody's gussied up extra fancy this month because it's

GRADUATION TIME

"...THEY SAY THEY'RE READY FOR US BUT WONDER IF WE'RE READY FOR THEM."

"...AND JOHN WAS ALWAYS SO QUIET IN CLASS..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

A Round Dance

GIGOLO

By Vee Leslie, Corpus Christi, Texas



This article, reprinted from the January, 1977 issue of Round Dancer Magazine with the permission of the author and editors of the publication, struck a responsive chord with the editor of the round dance section of SQUARE DANCING Magazine. Partners of round dance teachers and callers' wives may have some thoughts on the same subject. If so, we'd like to hear from you.

FOR MANY YEARS my husband and I have been round dance instructors—a team—in a rewarding and honored position among the adherents of our favorite pastime. We learned the new dances together, taught them together, and danced them with our fellow dancers who had also learned them—together. It was fun! It was a challenge! Each evening of dancing left me with a wonderful lift, a rare feeling of accomplishment, and yes, importance!

But alas, suddenly things have changed. There is a large snake in my Paradise. I am no longer a round dance instructor; I am a cuer's wife. What a demotion! What a blow to my ego! What misery is mine! True, I still help to demonstrate the dances by accompanying my husband on the floor while he explains the intricacies of the new routine which he will be cueing. I follow his lead, show the woman's part if necessary, listen as he speaks and cues—and then? I sit. I watch. I feel chilly. As our club members happily whirl around the hall, with effortless ease and no mental strain whatever, I want to go home.

I could go on for quite a while about my increasing inability to help pull a faltering newcomer through a dance due to my own lack of practice. I could mention the steely stares of the wives, very few I might add, whose husbands—out of a sense of duty—have asked me

to dance, perhaps one or two husbands, once each, in an evening. I could talk about the large association dances we used to MC as a pair, but where we are now billed as “Joe Zilch cueing the rounds.” I could talk about our diligent search into the possibilities of a wireless mike hookup which would enable us to dance while cueing—and which did not cost \$500.00. But I won't talk about any of these, because at least I think I have come up with the solution. How is it that no one has ever thought of it before? *The Round Dance Gigolo!* (Also available for square dancing.)

Since many of our associations seem to have a large surplus of funds, even to the extent of offering free bonus dances with name callers, and are worrying about their tax liabilities, I hereby offer a suggestion: At every dance where a round dance couple is to take charge of the rounds, let the management of the affair furnish and pay for a partner for the cuer's spouse. This could be an unattached person, male or female as required, familiar with all of the routines—both square and round—who would be automatically included for large events. This person could also be hired by smaller clubs on a week-to-week basis. He or she need not be especially handsome, beautiful, and certainly not talkative. Just two good feet and a sense of rhythm!

If there are any other cuer's wives, caller's wives, or the reverse, out there, who think this is a good idea, let me hear from you. Perhaps we can start the wheels rolling before it is too late. Don't just sit there—let's dance!

Do you have a round dance “pet peeve”? Perhaps you'd like to write about a segment of the activity that hasn't been covered here. If so, let us know or, better yet, send it in to us. We'd be delighted to hear from you!

The FUNNY SIDE of ROUND DANCING



"Let's see ... Twinkle, Twinkle, Manuv, 2, 3, Twd COH—No! No! 2, 3, Twl Twinkle Twd Twinkle COH, Twinkle?—Hm-m!"

CARTOONIST Frank Grunden looks at the human and humorous side of square dancing in his cartoons which appear on the back page of each issue of SQUARE DANCING magazine. This month his subject is round dancing. Over the past years Frank has taken a number of "pot shots" at this phase of the activity and we're reprinting some of them here. We hope they elicit a chuckle or two. (The regular feature, Paging the Round Dancers, will resume next month.)



"That's the way Mommy and Daddy spell them."



"I get the 'SP TURN to CL POS' all right. It's the 'W doing L face to end RLOD'—What's that?"



"... Side, behind, side in front. ..."



"For the round dance of the month we bring you something really new and different."

• Chapter forty-five

The Basic Formations of Choreography (continued)

By Jack Lasry, Miami, Florida

In the first part of this chapter (Square Dancing, March '77) Jack discussed the fundamental formations that one must master in order to be an effective caller. This section adds to that foundation the mainstream formations that are used as part of the everyday club dancing program. He also lists several formations that are a part of the advanced square dance program. This section completes the chapter.

• Creative callers have *expanded* our square dance from simple circles, lines and squares to boxes, columns, waves, etc. The growth has been gradual over the past 25 years but has not come to a halt. We have seen the column become a standard mainstream formation and exotic setups such as "diamond" and "hour-glass" formations gain wide workshop exposure. The creative square dance caller will soon bring forth other formations which will require an addition to this chapter in order to keep it up to date.

For the most part the formations listed in this chapter will cover the spectrum of those used by dancers and callers in our modern square dance programs. Each formation will include examples of how to arrive at the formation and how to get to the corner. Most of the formations are a part of the mainstream and will require no special explanation. A few will be found in the advanced level programs and a few others in the experimental stage. These have been given a brief description because they may not be fully understood by name only.

- (1) Lines of four
 - Facing out
 - Facing in
 - Two-faced lines
 - Three and one lines (experimental)
 - Ends facing in, centers facing out lines
 - Ends facing out, centers facing in lines
 - Lines of three
- (2) Ocean waves
 - Right-hand waves
 - Left-hand waves
 - Tidal (eight-hand) waves
 - Waves of three, six
- (3) Columns
 - Right-hand columns
 - Left-hand columns

- (4) Double pass thru formation
- (5) Completed double pass thru formation
- (6) Trade by formation
- (7) One-quarter tag formation
- (8) Half tag formation
- (9) Three-quarter tag formation
- (10) Z Formation

These formations are placed in the experimental category although the diamonds are quite popular as a mainstream plus basic:

- (11) Diamond formation
 - Right-hand following or normal diamonds
 - Left-hand following diamonds
 - Facing or imperfect diamonds
- (12) Hourglass formation
- (13) Galaxy formation
- (14) Tandem and couples formation
- (15) Triangle formation

We will start our examples with lines of four facing in:

Heads lead right, circle to a line
 Right and left thru, cross trail thru, left allemande

Heads right and left thru
 Head ladies chain, heads flutter wheel
 Sweep a quarter, pass thru
 Circle to a line, right and left thru
 Rollaway a half sashay
 Slide thru, left allemande

Examples to be used with lines facing out would include these:

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Centers swing thru, turn thru, left allemande

Heads square thru four
 Square thru four with the outsides
 Bend the line, right and left thru
 Slide thru, left allemande

Getting into and out of two-faced lines:

Heads square thru four, swing thru, boys run
 Wheel and deal, left allemande

Heads square thru four, swing thru, boys run
 Tag the line left, wheel and deal, left allemande

Here's a simple example for ends facing in, centers facing out:

**Heads square thru four, centers in
Centers run, left allemande**

Reversing the formation to ends facing out, centers facing in:

**Heads square thru four, centers in, cast off three quarters
Ends run, square thru three quarters, left allemande**

We have placed three and one lines — three dancers facing one direction, one dancer facing in the opposite direction — in the experimental category. Let's look at one example:

**Heads square thru four, swing thru, boys run
Girls walk and dodge** (three and one line now formed)
Those who can wheel and deal, others recycle (destroy the line)
Pass thru, left allemande

The final line formation is lines of three. Here's one example:

Head gents take your partner and corner up and back (lines of three)
Do sa do to a wave of six, swing thru, boys run right
Three and three wheel and deal to face the other three
Circle eight, four boys square thru four
Swing original partner, promenade home

The second formation on our list is ocean waves. Let's look at normal right-hand waves first:

**Heads square thru four, do sa do to a wave
Girls run, bend the line, left allemande**

And next, left-hand waves:

**Heads lead right, circle to a line
Right and left thru, dixie style to a wave** (left-hand wave)
Boys trade, boys cross run, swing thru, turn thru, left allemande

On to waves of three:

**Head ladies chain three quarters, side men turn them
Forward six and back, pass thru, boys run** (waves of three)
Swing thru, ends trade, circle eight
Four girls square thru four, do sa do to a wave
Girls run, box the gnat, change something, left allemande

Waves of six:

**Head gents take your partner and corner up and back
Do sa do to a wave of six, swing thru, pass thru
U turn back, circle eight, four men square thru four
Do sa do to a wave, boys run, slide thru, left allemande**

The eight-hand or tidal wave:

Heads lead right, circle to a line
Do sa do to an eight-hand wave (normal waves end to end)
Grand swing thru, boys run
Bend the line, left allemande

Column formations have become quite standard in the past few years. They have added versatility to square dancing and a number of movements have been created using the formation. Let's check first the right-hand column:

Heads lead right, circle to a line
Curlique (right-hand column is now formed)
Eight circulate, boys run, left allemande

The left-hand column:

Heads lead right, circle to a line
Left touch one quarter (left-hand columns)
Circulate, girls run, left allemande

Now let's look at the double pass thru and the completed double pass thru formations:

Heads star thru, zoom, centers right and left thru
Pass thru, swing thru, boys trade, boys run
Bend the line, slide thru, left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal, double pass thru (you are now in a completed double pass thru formation)
Lead couple California twirl, swing thru, turn thru, left allemande

Heads pass thru around one to a line
Pass thru, U turn back, star thru
Cloverleaf, zoom, square thru three quarters, left allemande

The most common form of the trade by formation is with two couples facing in the center of the square, the other two couples on the outside facing out:

Heads half square thru, square thru three quarters
Trade by, left allemande

Heads lead right, circle to a line, right and left thru
Square thru four, trade by
Star thru, pass thru, partner trade, square thru four
Trade by, pass thru, left allemande

The quarter tag formation:

Heads star thru, do sa do to a wave

(This sets up a quarter tag formation of the wave thru the center and couples facing in, behind the wave)

Girls trade, recycle, pass thru, left allemande

Heads lead right, circle to a line, pass thru, wheel and deal

Centers do sa do to a wave, extend to a wave

Swing thru, turn thru, left allemande

The half tag formation:

Heads square thru four, swing thru, boys run

Half tag the line, scoot back, extend the tag

Boys cloverleaf, girls spin the top, extend to a wave

Scoot back, boys run, star thru, pass thru, trade by, pass thru, left allemande

The three-quarter tag formations:

Heads square thru four, swing thru, boys run

Three quarter tag the line

Girls partner trade, boys swing thru, boys extend to two waves

Boys run right, left allemande

Another formation that is more caller-setup is the **Z formation**. Dancers are not familiar with the name since the callers do not call it by name. The Z is set up from parallel ocean waves by having the ends of the wave fold.

Heads square thru four, do sa do to a wave

Swing thru, girls fold (now in the Z formation)

Peel off, wheel and deal, left allemande

The following formations are to be considered experimental workshop formations and not acceptable at present for the mainstream dancer. They are popular with the workshop and experimental dancer groups.

Diamonds (normal). Diamonds can be set up from two-faced lines by having the centers hinge. The diamond has two spots, the centers and the points. If the dancers do a diamond circulate, then new dancers occupy the centers and points. When set up from parallel ocean waves the centers of the diamond also have an ocean wave through the center of the set.

Heads square thru four, swing thru, boys run

Girls cast off three quarters (now in a diamond formation, girls are the centers)

Diamond circulate, boys cast off three quarters

Boys cross run, bend the line, right and left thru, slide thru, left allemande

Facing or imperfect diamonds are set up from ocean waves by having the centers hinge or cast off three-quarters. You still have centers and points.

Heads square thru four, do sa do to a wave

Girls hinge (now in a facing diamond)

Diamond circulate, boys cast off three quarters, boys cross run

Girls trade, recycle, left allemande

Left-hand diamonds are set up from left-hand two-faced lines or waves and are treated the same as normal diamonds, with the exception of the left-hand setup.

The hourglass is an advanced formation set up from a two-faced line by having the girls do a half circulate. The hourglass is formed and you can easily see that the makeup is a diamond in the center of four corners. The centers of the hourglass will be the only dancers with hands touching. The hourglass circulate has all eight dancers moving ahead to occupy the position of the dancer in front of him and around the irregular "circle" shaping the hourglass. Dancers circulate to the footprints of the dancer in front of them. One hourglass circulate changes the dancers in the diamond to the corner positions and the corners become the diamond.

Heads square thru four, swing thru, boys run

Girls half circulate (hourglass is now formed. Girls are in the centers forming the diamond, boys are on the four corners)

Hourglass circulate (boys now are in the diamond, girls on the corners)

Center boys cast off three quarters, four boys half tag the line

Boys cross run, girls trade, wheel and deal

Square thru three quarters, trade by, left allemande

Hourglass formations can be left-handed if set up from left-handed two-faced lines. Hourglass formations can also be set up as **FACING HOURGLASSES** by starting from an ocean wave and having the centers half circulate. All rules still apply.

The galaxy formation is set up from a two-faced line by having the ends do a half circulate. This sets up the galaxy formation – a box circulate setup in the center and a "big" diamond on the outside of the set. In doing a galaxy circulate, dancers progress ahead one position to the footprints of the dancer in the position ahead in the irregular circle forming the galaxy.

Heads square thru four, swing thru, boys run

Boys half circulate (now in a galaxy formation. Girls are forming the center box circulate formation while the boys are standing in the big diamond around the outside)

Galaxy circulate, boys trade, girls half circulate

Boys cross run, wheel and deal, dive thru, pass thru, left allemande

The galaxy formation can be set up from left-handed two-faced lines or a **FACING GALAXY** can be set up by having the ends of a wave half circulate.

Triangles can be set up from columns by having the dancers circulate once and a half. The end formation leaves the dancers at each end of the column in a "triangle" formation. The triangles can circulate independently of the rest of the column.

Heads lead right, circle to a line, curlique

Eight circulate once and a half, triangle circulate

Center six trade and roll to face each other, circle eight

Boys square thru four, star thru, couples circulate

Wheel and deal, square thru three quarters, left allemande

A variety of interesting formations makes modern square dancing exciting and interesting and provides both fun and challenging dance routines put to music. Callers will discover this as they become more involved in the activity.

Tandem and couple formations place the dancers in the position where two dancers do the action as if they were one person. These novelty formations can be fun and very different for many dancers. When side by side a couple can act as one person. When one behind the other, with the trailing dancer "attached" to the lead dancer in a tandem formation, the dancers can execute standard figures.

Heads lead right, circle to a line, pass thru, wheel and deal

Double pass thru, centers in cast off three quarters

(Two boys act as one, two girls act as one)

As couples do sa do, as couples step to a wave

As couples swing thru, boys as a couple run right

Bend the big line, star thru (normal), zoom

Centers swing thru, turn thru, left allemande

Heads pass thru around one to a line, pass thru bend the line

Curlique, in tandem (trailers put one hand on shoulders of leaders to form tandem position) **couples circulate**

In tandem boys run, (normal) centers pass thru

Do sa do to a wave, recycle, pass thru, trade by, left allemande

CONTRA

CORNER



The more one plays around with contras, the more he realizes that the possibilities for variety are limitless. This variety, of course, comes not so much in the different basic terms that are used, for this is actually not the case in contra dancing, but in the various patterns and setups.

The most frequently used contras would be the duples. For these the *major* set or long line of dancers is broken into *minor* units of one pair of dancers working with another. After completing the pattern each couple progresses on to work with the next. In triples the long *major* line is broken into minor sets of three so that three pairs of dancers do the patterns.

These lines are frequently danced with the men on the one side and the ladies on the other (perfect contras). At other times, the first, third, fifth and every other couple (in duples)

or the first, fourth, seventh and every other third couple (in triples) cross over and are active (imperfect contras). In these dances partners are across from each other and continue to be across as they progress through the various patterns.

Another form of contra is one that is made up of two lines with one couple facing another couple. Progression in this form of contra is accomplished by having all the couples *who can* face diagonally to their left across the lines and do a right and left thru. One couple at the head of the set and another at the foot of the set are left out of the action and simply remain in place. Having finished the slant or slaunch right and left thru, *everybody* does a right and left thru straight across with the result that one line has progressed up, the other has moved down.

You'll find an excellent contra to demonstrate this form on the next page.



The CONTRA GRAPEVINE JIG

THIS IS A couples facing couples contra. To form on you need an even number of couples so that each one is facing directly across to another (1). With each dancer starting on the left foot they grapevine to the left: left, behind, left, swing (2). Then they balance: step right, swing left, step left, swing right (3).

Starting with the right foot the lines now vine to the right: right, behind, right, swing and then balance — step left, swing right, step right, swing left (4). The lines next move forward four steps and backward four.

The two ladies facing each other chain across (5) and are courtesy turned in the normal manner (6). The same fours make a right hand star and turn completely around (7), retaining





the star until each couple has returned to its starting line. The men release the star and the ladies, still holding right hands, chain (8).

Finishing the courtesy turn (9) the dancers face diagonally to their left across the set and on the slant or "slaunchwise" do a right and left thru (10). Note that one couple at the head of the line and another at the foot of the line have no one diagonally across or to the left of them. For this reason they are staying in place.

The slaunchwise movement has had the effect of moving couples up or down the line. Now, with everyone working directly across the couples do a right and left thru (11), and following the courtesy turn (12) dancers are all facing new couples and ready to start (1) the

grapevine left once again.

Here is the call as the caller will prompt it:

GRAPEVINE JIG

By Don Armstrong (based on an idea from Al Brundage)

- Intro** — — — —, **Vine left balance right and left**
1-8 (Left back left swing), — **Vine right and balance** (Cadence call not prompts)
9-16 (Right back right swing), — **All forward and back**
17-24 — — — —, — — **Ladies chain**
25-32 — — — —, — — **Star right**
33-40 — — — —, — — **Ladies chain**
41-48 — — — —, **Slant left right and left thru**
49-56 — — — —, **Across pass thru and wheel turn**



26th National Square Dance Convention

"World's Greatest Square Dance Event"



JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

TIME IS GROWING NEAR for Convention '77. Programs are being finalized. The 26th National is offering a full program of square, round, and contra dancing for the many levels of each field. The program will cover the very basic squares for the recent graduate to the connoisseur of challenge dancing. Complete workshops and entertainment for all.

For the first time the dance program will have an introduction to folk dancing, traditional squares and old time rounds. Another programmed "first" will be an introduction to square dancing for the new dancer. This will be programmed daily at the Rotunda on the Boardwalk. While we are on the subject of the Rotunda, have you ever danced by the sea? Well, here is your chance. This is a daily programmed event for mainstream dancers—weather permitting.

There will probably be some brave souls who will want to try to dance on our world's finest beach. The music from the Rotunda should be loud enough for those who want to get some of our sand in their shoes.

Education

The Education Committee has assembled one of the finest programs of any convention so far. First, a few changes. Callers' seminars will be conducted by Dave Taylor, Earl Johnston and Dick Jones — all have accepted and are confirmed. The agenda is now being prepared.

Round dance panels and clinics—a total of ten are planned. Ten contra panels and clinics are scheduled. For square dancing and related items, a total of 15 panels and clinics have been set up. One of interest in this field is on taxes and financial reports for the caller and round dance leader. In cooperation with the Program Committee, there will be a clogging workshop by Tommy Tomilson of New York.

At this point 70 panelists, moderators and clinicians are scheduled. Scanning the education program, a few of the titles are: Round Dancing for the Non-Round Dancer, Clogging Do's and Don't's, Contra Seminar, Write a Round—Read a Cue Sheet, Round Dance Seminar, Value and

Benefits of Contras, Leadership and Club Development, Modern vs. Traditional Contras, etc.

Finally, all should plan to attend at least one of these panels or clinics. It will enhance your appreciation of our wonderful interest in square dancing. Put it on your busy schedule—attend a panel!

Convention Briefs

Six months to go as of January 21, 1977 and the 15,000 registration point has been passed. There are still adequate housing and camping facilities available. Remember, self-contained vehicles will have a parking area daily until 2:00 A.M. This will be controlled by security.

If you plan to bring a bus to Atlantic City, you *must* have a bus permit. Please contact Shirley and Charlie De Santos, 2 Hilltop Road, Hilltop Manor, Wilmington, Delaware 19809. Phone (302) 798-7519.

If you have not ordered a cookbook, please do so *now*! It will assure you of getting your copy by mail. We have a limited number printed—when these are gone that will be all. This is your chance to try some of our Eastern recipes. Please contact John and Eleanor Day, 519 Tatnall Avenue, Glenolden, Pennsylvania 19036. Enclose \$4.00 for a postpaid copy.

The Fashion Show will be held in the Main Arena of Convention Hall on June 25 at 1:30 P.M. The theme—as with the rest of the convention—is Turn of the Century. Have you ever seen a boardwalk rolling chair? Here is your chance. Come to the Fashion Show!

Registration now is important. As previously stated, over 15,000 have pre-registered. If this trend continues we may be forced to limit registrations to full or three-day registrations only. In other words, if the numbers continue to grow, last minute registrants for Saturday only may find registrations closed. Please do it now. Register! For further information, registration blanks or brochures, write 26th National Square Dance Convention, Box 383, Glassboro, New Jersey 08028. We'll see you June 23, 24, 25, 1977, in Atlantic City.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

Leonard Rausch, owner of the Quality Western Shop in Clearwater, is taking additional space and enlarging and expanding his square dance store in order to continue to give his many wonderful customers throughout the United States even bigger and better selections of square dance attire and accessories. Re-



(Directly above) Fourth grade students in Hollister, California, show off their dancing ability for Scope recording artist Jeanne Moody Briscoe. The children have been learning to square dance by using the Scope Record Educational Series, produced by Mac McCullar and developed and recorded by Jeanne.

(On the right) Members of Japan's first group of wheelchair square dancers at their graduation in Tokyo. Monies to purchase the wheelchairs were donated by square dancers through the efforts of Te and Take Takeda and with the help of Steve and Fran Stephens of San Antonio, Texas. They are now working toward the purchase of additional chairs so they can expand the group.



modeling was scheduled to start April 15th.

The Pensacola Square and Round Dance Council proudly presents its 25th Annual Festival June 16th, 17th and 18th. The affair will be held at the Municipal Auditorium in Pensacola. Singing Sam Mitchell, Wade Driver, Marshall Flippo, Kit and Hoss Waldorf and Charles and Madeline Lovelace are the staff.

Tennessee

State callers will be featured at the 5th Annual Tennessee State Festival. Sponsored by the Tennessee Association of Square and Round Dance Clubs, the Festival will be held June 10th and 11th at Memorial Auditorium in Chattanooga.

Michigan

The 18th Annual Tulip Time Festival Square Dance is scheduled for May 14th at the Holland Senior High School Field House in Holland. Dave Taylor will be the feature caller with Walt and Mary Wiewiora in charge of round dancing. There will also be an exhibition by the Wooden Shoe Klompen Dancers. On May 13th a Kick Off Dance will be held at the West Ottawa High School with local callers. Spectators are welcome to both dances.

For the tenth time the Cook family will



(Above) Flossie and Stan DeVault, flanked by Elizabeth Howard (left) and D.C. Conley (right) as they were "pinned" King and Queen at the recent 25th Anniversary of the Sagebrush Shufflers in Albuquerque, New Mexico.

ROUND THE WORLD of SQUARE DANCING

present their three generation dance. It is scheduled to take place on June 11th at the Jr. High School Gym in Hastings. This dance features Grandpa John, Son Jack, and Grandson John II calling the squares and conducting the rounds. The Cooks will also be in charge at a Campout July 22, 23, and 24 at Fish Lake in Greenville. For further information call (616) 877-4278.

The 19th Annual Blossomtime Square Dance Festival of Southwestern Michigan will be held May 20th and 21st at the High School in Berrien Springs. Dave Lightly is the caller for the Saturday night dance. Michiana Callers Association members will be in charge of the Trail In Dance on Friday evening.

Indiana

The last of three exciting square dance weekends will be held June 24-26 at the Potawatomi Inn on beautiful Lake James, Pokagon State Park in Angola. Wayne Ball and Bill Peterson will call for the square dancing with Dale and Mickey Smith conducting the rounds. Previous weekends were held March 11-13 and April 22-24.

Idaho

Ag² (Silver) Valley Squares 3rd Annual June Jump is scheduled for June 24, 25, and 26. The dance will be held at the Grade School Gym in Osburn with Wray Hutchins and guest callers. A free mine tour and dancing underground will be included and camping is available.

Washington

The former Expo '74 World's Fair site, in Spokane, now known as the Riverpark Convention Center, will be the locale for the 27th Annual Washington State Square Dance Festival on June 10th and 11th. The featured square dance caller will be Ivan Hall; rounds will be under the direction of Ed and Betty Middlesworth; contras will be conducted by Walt Cole.

New Jersey

Travelers to the 26th National in Atlantic City are invited to attend a Trail In Dance June 21st at the High School in Montville, New Jersey. Ron Vizard from Nottingham, England, will be calling for the first time in the area. Jean and Bob Kellogg will conduct the round dancing. For information call Stan and Wanda Blanchard at (201) 694-7987.

For round dancers, a trail dance will be held at the Shelburne Hotel in Atlantic City June 22nd. This affair is sponsored by the 26th National Convention and is being hosted by the Northern New Jersey Round Dance Leaders Council. It is free for those registered to attend the National.

Virginia

Another Trail Dance is scheduled for June 21st in Virginia Beach. Hosted by the Riptides Square Dance Club, the affair will feature Wade Driver, Pat Barbour and Bob Baier. Contact Warren Berglund, 345 Lynn Shores Drive, Virginia Beach 23452. Phone (804) 486-1943.

Texas

Festivities at the 1977 Texas State Festival will start with a pre-festival dance at the Astrohalla in Houston on Friday evening, June 3, with an afterparty to follow. On Saturday there will be morning coffee followed by panels starting at 10:00 A.M. A fashion show at noon and workshops in the afternoon featuring squares, rounds, and clogging, should keep everyone busy until time for dinner. The Grand March will start at 7:40 P.M. at the Astrohalla followed by dancing and an afterparty. A business meeting on Sunday and a Trail Out party will round out the events. Teen activities are also on the program.

New Zealand

The 11th Annual New Zealand National Square and Round Dance Convention will be held in the Caroline Bay Hall in Timaru (100 miles south of Christchurch) June 3, 4, and 5. Overseas dancers are most welcome. The host club will be the Caroline Curliques and Convention Convenors are Alan and Carol Murphy.

Montana

Boots and Belles Square Dance Club will host the 6th Annual Montana State Square and Round Dance Convention May 28, 29, and 30 at the Senior High School in Glasgow. Hotel motel, campground and trailer park accommodations are available.

Illinois

Despite a bitter cold day, a crowd of 563 dancers, 36 callers and partner members, and several spectators turned out for a five-hour program in observance of the 25th Anniversary founding of the Chicago Area Callers Association. The affair was held January 16th at the Maine Township South High School in Park Ridge. The original group consisted of 78

members and by November of 1952 the roster had increased to 102 callers. These leaders and callers were designated as the charter members of the organization. Charter members still with the association include Harry Bradfish, Bettye Ehrlich, Tom Fogarty, Dan Larkin, Harold Loess and Olly Smejkal. Marvin Labahn, current president was general chairman.

Sponsored by the Metropolitan Chicago Association of Square Dancers, the 5th Annual Chicago Area Square and Round Dance Convention will be held June 3rd and 4th at Lyons Township High School South in Western Springs. The past convention drew approximately 2700 dancers and the group is hoping for an even bigger and better convention in 1977. Callers and leaders from Illinois, Michigan, Wisconsin, Iowa, Colorado, and several other states are expected to attend.

Washington, D.C.

On January 20th the Bachelors & Bachelorettes of the Greater Washington Area held a regularly scheduled dance in the Pentagon which, in reality, was a "mini" festival. Many visiting square dancers had arrived in the area for the Inauguration Day activities and especially for the square dance at the National Visitor's Center. The dance attracted visitors from Arkansas, Illinois, Tennessee, West Virginia, Maryland, Virginia and one registered guest from England. Assisting club caller Gene McCullough were Charlie Shoemaker, Mac McCall, Bill Darby, Zenous Morgan and Glenn Turpin. It was an honor for the B&Bs to host this group on such a special occasion and to help make the trip to the Nation's Capital more enjoyable and eventful.

Pennsylvania

Another trail dance for those attending the 26th National will be held June 22nd at Spring Gulch Square Dance Barn in Lancaster County. Paul Andrews, Milt Neidlinger and Gleason Crumblin will call. Rounds will be by Don and Roberta Spangler and Jim and Mary Ellen Waters. The dance will be free. Camping reservations may be made by writing Spring Gulch Campground, RFD, New Holland, Pennsylvania 17557. Spring Gulch is a three to four hour drive from Atlantic City.

Maine

June 3rd, 4th, and 5th, the Traveling NAFCA (a group formed for the best things in life, camping and dancing) are holding their

very first event. This is a camp and dance weekend, open to everyone, at Pappoose Pond Camping Resort, North Waterford. For information contact Bun Millet, Crockett Ridge Road, Norway, Maine 04268.

Colorado

Co-sponsored by the Foot and Fiddle Square Dance Club and Northeast Callers Association, a benefit dance for the Big Thompson Flood Relief Fund will be held June 4th at the Thompson Valley High School in Loveland. The Colorado Wheelers will put on an exhibition of dancing in their wheelchairs.

Hawaii

The 13th Aloha State Square Dance Convention ended on February 6th and a good convention it was. The Federation Board, Convention Committee, and dancers from Hawaii wish to say "Thank You" to all who came to join and enjoy the convention and they hope to see everyone back again next February. The individual clubs in the islands will now be engaging in many other activities involving square dancing, with the ultimate aim of getting more people interested in this wonderful recreation.—*Day and Hazel De Palma*

California

Oroville's Golden Fiesta Days celebration will be held May 13th, 14th and 15th at the Municipal Auditorium. Marv Lindner, Bob Fisk and Horace and Brenda Mills will be in charge of the square and round dancing. A free tour of the Oroville Dam, Sunday Brunch and Fashion Show will round out the program.

Presented by the Central California Square Dancers Association and Callers Association Modesto Area, the 11th Annual Cup of Gold Promenade will take place June 17th, 18th, and 19th at the Sonora Fairgrounds in the heart of the Mother Lode country. Burlin Davis, Jessie Sousa, Elmer Sheffield, Jr., and Gaylon Shull will call for the square dancing. Betty and Harmon Jorritsma will conduct the rounds.

Cliff and Osa Mathews are leaving on a South Pacific Tour with a group of square dancers. Osa has been calling and teaching square dancing for 25 years. Cliff, who is in charge of setting up Osa's calling equipment, is always available to keep everyone of the dancers having fun plus serving coffee and refreshments. Osa will call for the High Wire dance June 5th at the mountain station of the Palm Springs Aerial Tramway, 2 to 5 P.M.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1977

A WORKABLE WORKSHOP PLAN

By Earl Johnston

WHEN CALLERS get together and talk about programming, usually they are talking about a regular dance and how it should or should not be planned. It seems that just as much preparation should go into any program you are doing, whether it be a dance, a one-night stand, a lesson or a workshop. The workshop has moved to the forefront in many areas of the country and is enjoying a great deal of success. If you are running a workshop or are thinking of starting one, here are a few suggestions that may help to make it easier for you and also for your dancers.

In order to insure continuity of a workshop program, it seems that the dancers are happiest if you devote the first tip to reviewing what was done at the last meeting. This requires that you keep some type of records so that you don't forget what has been done previously.

In planning your workshop, you must take great care in your selection of material. Too many calls that start from the same position can boggle the minds of the best dancers. Too many calls that start from waves can be just as confusing, as can be too many that start from columns. This was best exemplified by the

confusion caused by trying to do both coordinate and transfer the column in the same tip at club level dances, when they were both on the CALLERLAB list of experimental calls.

The ideal program would be one where one call started from lines, another started from waves and perhaps the third started from a wave standing between two couples facing in, (the quarter tag position).

When you have made up your mind what you are going to workshop, there are some important steps to follow. First, work out the wording of your teach so that it is clear and is as simple to understand as possible. It is wise to *have at least two ways to say the same thing*.

Second, take the call itself and determine exactly what it accomplishes. It can accomplish some of the following: Nothing, which makes it a zero; a ladies chain; a ladies chain and a right and left thru; a right and left thru; moving people one or more positions to their right or left; half sashaying dancers, etc. You must know what position the call leaves you in. This is most critical because after teaching the call and getting the people to dance it, you have to get them back to an allemande left without having to teach some other call.

The next step is to see how you can use what you already know to enhance your presentation of the workshop figure. As an example: From a double pass thru situation, the call track II really only moves the center dancers thru each other and has them make a wave with the outside couple. If you have proven this to yourself, you can now take your known material and incorporate it with track II. Consider these examples:

BASIC FORMATIONS

Some of the Basic Formations of Choreography were discussed in the Callers' Textbook chapter in the March issue (page 33) by Jack Lasry. Get outs for the Box 1-4 and 1p2p line were explained in that chapter. To get out of the 2p1p line have the dancers do a cross trail thru to a left allemande. From the 1c2c line a right and left thru and a slide thru will get the dancers back in sequence for a left allemande.

Heads lead to the right
Circle to a line of four (1p2p)
Pass thru, wheel and deal
Centers pass thru
Swing thru, boys run
Bend the line (1p2p)

With track II it would now become:

Heads lead to the right
Circle to a line of four (1p2p)
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Bend the line (1p2p)

Heads square thru
Swing thru, boys run
Ferris wheel
Centers pass thru, swing thru
Boys trade, boys run
Bend the line (1c2c line)

Would now become:

Heads square thru
Swing thru, boys run
Ferris wheel
Double pass thru
Track II, swing thru
Boys trade, boys run
Bend the line (1c2c line)

This sort of research should be done at home before you get to the workshop. You, as the teacher and caller, will need to know as much as possible about the calls to be taught if you are to do a good and confident presentation of the figures to be workshopped. You must know where the call starts and where it ends, and the place to do this is at home.

Let's look at a relatively new call and see what can be done with it from the standpoint of a workshop figure. Don Beck (Mass.) has written a new call, "Turn Over." It is easy to teach and dance. It also flows well, which gives it the characteristics needed for a workshop figure.

Turn Over--Any four dancers in a box circulate formation, cast (arm turn) three-fourths by inside hands as though to form an ocean wave. However, just as the new centers of that wave approach each other, they slide over (slither) nose to nose, past each other, to join the other end dancers, creating a two-faced line.

That sounds easy, but there are things to watch out for. From a normal ocean wave, turn over leaves you in a two-faced line with the men together facing out and the ladies together facing in. For most callers, this is an unfamiliar position and hard to get out of comfortably. In using turn over, it is easier if you set up your

box circulate situation so that after the cast three-fourths the same sexes will be sliding nose to nose. This setup can be arrived at quite easily by having the wave set up with all the boys facing in or all the girls facing in, before calling the turn over.

EARL JOHNSTON, author of this month's Workshop dialog, is no newcomer to the field of calling and teaching. He and Marion, his wife, have been involved in clubs and classes in and around Vernon, Connecticut, their home, and call New England their main base of operations. For many years Earl has conducted Callers' Schools in New England and served on the staff of Callers' Schools across the country. He is a charter member of CALLERLAB and is on the Governing Board of that organization. We think you'll enjoy his thoughts on the subject of workshopping.

When doing your initial teach, it is usually easier for the dancers if you can set up your call so that you can teach by referring to the men and the ladies. For example, you will do better with turn over if you can set up your call so that the women do the slide by, nose to nose (slither), or the men do the slide by, nose to nose, rather than referring to them as centers. If you are dealing with experienced dancers, you can get by with the ends and centers terminology, but if you are working with mainstream dancers or less experienced people, you will find that they respond better to the "men do something, women do something" concept. Many of you who are reading this will, no doubt, disagree and say that the dancers should be taught the *All Position Concept*, using ends and centers and not referring to men and women as such. This is an argument that will undoubtedly, someday, be agreed upon.

To illustrate, here are some examples:

Heads square thru (Box 1-4)
Touch a quarter (men facing in, girls facing out)
Turn over
Wheel and deal
Right and left thru (Box 1-4)

Heads square thru (Box 1-4)
Swing thru, boys run
Half tag the line (boys facing in)
Turn over
Wheel and deal (Box 1-4)

Heads square thru (Box 1-4)
Touch a quarter
Scout back (girls facing in)
Turn over (boys slither)
Boys trade, boys cross run
Wheel and deal (Box 1-4)

Heads lead right, circle to a line
Curlique, turn over
Wheel and deal (2p1p)
Right and left thru (1p2p)

Heads lead right, circle to a line (1p2p)
Curlique, circulate one position
Turn over, wheel and deal
Pass thru, tag the line in
Slide thru (Box 1-4)
Allemande left

Using the All Position Concept we have:

Side ladies chain
Heads square thru, swing thru
Turn over, couples circulate
Half tag the line
Boys run, promenade

As a review figure for your workshop, you might go back and take a look at chase right. From normal lines facing out, chase right leaves you in waves with the men facing out and girls facing in. A simple boys run will put you back in normal lines facing in, with the same partner you started with. However, if you are sharp, you will note that waves with the men facing out and women facing in is a perfect setup for turn over. To make it easier for yourself, call a scout back after the chase right and the girls will be facing out and men facing in, which will have the girls do the slither part of turn over.

Heads lead to the right
Circle to a line (1p2p)
Pass thru
Chase right (wave, men facing out)
Scout back (wave, girls facing out)
Turn over (girls slither)
Wheel and deal, star thru (2p1p)
Cross trail thru
Allemande left

As a finale, you can put the whole workshop into one call at the end of the evening and with a little bit of luck all of the dancers will get through the whole thing and you will all go

home with a feeling of great accomplishment.

Heads lead to the right
Circle to a line (1p2p)
Pass thru, wheel and deal
Double pass thru
Track II, swing thru
Boys run, bend the line (1p2p)
Curlique, turn over
Wheel and deal (2p1p)
Pass thru, chase right
Scout back, turn over
Wheel and deal, star thru (1p2p)

Next month Jack Lasry will offer additional thoughts and suggestions for callers.

A LITTLE MORE

By Trent Keith, Memphis, Tennessee

Heads square thru
Right and left thru
Swing thru, swing thru again
Boys run and fold
Left allemande

Sides square thru
Step to a wave and balance
Men trade, girls trade
Men trade, girls trade
Men run, men fold
Left allemande

SINGING CALL

MY WAY

By Dick Bayer, Fenton, Michigan

Record: Grenn #12157, Flip Instrumental with Dick Bayer

OPENER, MIDDLE BREAK, ENDING

Circle left and now the end is near

And so I face that final curtain

Walk out around that corner girl

See saw around your own

The men star right which I'm certain

Left allemande your corner

Come home and then you swing

You promenade go down that byway

And much more than this

I did it my way

FIGURE:

Heads promenade halfway around that ring

You're going to square thru and

Count 'em four now to the outside two

You curlique cast off three quarters (girls trade)

Recycle pass thru and trade by

Swing your corner promenade now and more

Much more than this I did it my way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

FIVE FOOT TWO — Chaparral 602

Choreographers: John and Wanda Winter

Comment: A very easy two-step with real jivy music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Cross Swivel, 2, 3, 4; 5, —, Thru to SEMI-CLOSED, —;
- 5-8 Away Two-Step; Away Two-Step; Strut Together, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 to end in OPEN:

PART B

17-20 Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL;

21-24 Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; In Place Step, Hop, Step, Hop; Step, Hop, Step, Hop to OPEN facing LOD:

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

ENDING:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Roll LOD, —, 2, —; 3, —, Chug Apart, —.

CYNTHIA — Hi-Hat 953

Choreographers: Ian and Dorothy Hay

Comment: A smooth waltz routine with pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

PART A

1-4 Fwd Waltz, 2, 3; Fwd, Point, —; Solo Roll LOD, 2, 3 to OPEN; Thru, Side, Close to face RLOD in L-OPEN;

5-8 Thru, Side, Close; Cross Thru twd LOD, Side, Close end CLOSED M face RLOD, (R) Waltz Turn; (R) Waltz Turn end M face WALL;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

17-20 OPEN Waltz Away, Side, Close; Turn In,

Side, Close to L-OPEN facing RLOD; Bk, Bk, Close; Bk, Turn In M face WALL to BUTTERFLY, Close;

21-24 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 ending SEMI-CLOSED:

SEQUENCE: A — B — A — B thru meas 28 plus Ending.

Ending:

- 1-4 BUTTERFLY M face WALL Side, Draw, Close; Side, Draw, Close; (Twirl) Side, Behind, Side; Thru to HALF-OPEN, Point, —.

GENTLE BREEZE — Hi-Hat 953

Choreographers: Art and Ruth Youwer

Comment: A busy rhumba yet not difficult. The music is adequate.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, —; (Roll) Side, Close, Side M facing LOD CLOSED, —;

PART A

- 1-4 Fwd, 2, 3, —; Fwd, 2, 3, —; Check, —, Recov, —; Wheel, 2, 3 end M face RLOD, —;

5-8 Wheel, 2, 3 M face LOD, —; (Twirl end SIDECAR facing RLOD) Bk, Close, Fwd, —; L Wheel, 2, 3 M face RLOD, —; Side, —, Thru to SEMI-CLOSED, —;

9-12 (Circle) Side, Close, Fwd, —; (Continue Circle) Side, Close, Bk end in CLOSED M still facing RLOD, —; Rock Fwd, Recov, Close, —; Rock Bk, Recov, Point (M transition), —;

13-16 L-OPEN Identical footwork Crossrock, Recov, Roll, —; 2, 3, 4 face COH, —; Rock, L Turn face WALL, Fwd, —; Rock, Turn, Touch (M transition) end BUTTERFLY M face WALL, —;

PART B

17-20 Side, Close, Side face RLOD in L-OPEN, —; Behind, Side, Thru, —; (Circle Under to face WALL) Fwd, 2, 3, —; 4, 5, 6 to CLOSED M face WALL, —;

21-24 Repeat action meas 17-20 except to have M take small steps on meas 24 and end facing LOD:

25-28 Side, Close, Fwd, —; Side, Close, Bk, —; Bk, 2, 3, —; Shadow, —, Rock, —;

29-32 Recov, —, Close M face LOD in CLOSED, —; Back, 2, 3 —; Shadow, —, Rock, —; Recov, —, Close, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **CLOSED M face LOD Side, Close, Fwd, —; Side, Close, Back, —; Rock Apt, Recov, Fwd to BUTTERFLY BANJO, —; 3/4 R Turn, 2, 3 face COH in BUTTERFLY SIDECAR, —;**
5-6 **Rock Fwd, 1/2 L Face Turn to BANJO, Fwd, —; Rock Fwd, Recov, Bk/Point, —.**

TANGO GITANO — Grenn 14242

Choreographers: Art and Ruth Youwer

Comment: You will have to work on this routine. Excellent tango music.

INTRODUCTION

- 1-4 **Wait; Wait; Advanced Corte, —, Thru, —; Fwd, Side, Draw, —;**

PART A

- 1-4 **Fwd, —, 2, —; Rock Recov, Back, Brush (W flare L to SEMI); Turn LOD, —, Side, Close (W cont. flare) to VARS LOD; Lunge Side, —; Recov to LEFT VARS M slightly behind W diag LOD WALL, —;**
5-8 **Cross, Flare, Cross, Flare; Cross, Side, Cross, Flare; Cross, —, Lunge, —; Recov (W recov to CLOSED, —; Close), —, Touch, —;**
9-12 **Fwd, —, Turn WALL, —; Side, Behind, Flare, —; Behind, Side, Thru, —; (Flare) Thru, Side, Hook (W hook and start CW flare with R), —;**
13-16 **Hold (W Behind, Side, Fwd) LOOSE CLOSED; Hold, —, (W flare 1/2 prepare for quick LF Twirl) Manuv (W Twirl LF L, R, L), CLOSED COH; Corte, —, Recov, —; Turn, Side, Draw (W fwd twd WALL turn 3/4 RF R, L, close to face LOD SKATERS), —;**

PART B

- 17-20 **Side/Close, Point, —, —; —/Flick, Point, —, —; Rock, Recov CLOSED LOD, Touch (W Rock COH Recov Turn RF to Closed, Close), Touch, —; Fwd, Side, Draw, —;**
21-24 **Fwd, —, Turn WALL, —; Fallaway Side/Back LOD WALL, Back, Back SEMI-CLOSED RLOD, —; Slip 2, 3, BANJO —; Step, —, In Place (W back R, in place turn RF, L, R), —;**
25-32 **Repeat action meas 17-24 end CLOSED LOD;**

PART C

- 33-36 **Rock, Recov, Turn, —; In Place Turn, 2, 3 (W Twirl LF twd RLOD) CLOSED RLOD, —; Repeat meas 33; Repeat meas 34 to CLOSED LOD;**
37-40 **Fwd, —, Turn WALL, —; Pivot, 2, Check, Recov; Corte, —, Recov, —; Fwd, Side, Draw, —;**

41-48 **Repeat action meas 33-40:**

SEQUENCE: Dance thru once then repeat Part A

ENDING: Last time thru Part A make a 3/8 turn to LOD WALL Corte Side L, —, Gentle LF Twist LOD, —; (Both Tango Draw to end Part A last time)

GETTING TO BE A HABIT — Grenn 14242

Choreographers: Ken Croft and Elena deZordo

Comment: The routine is comfortable and not difficult to do with nice music.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;**

DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Touch; Side, Behind, Side, Touch;**
5-8 **Repeat action meas 1-4;**
9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd end M facing WALL, —; Turn Two-Step; Turn Two-Step end M facing LOD;**
13-16 **Repeat action meas 9-12 except to end M facing WALL;**
17-20 **Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to SEMI-CLOSED, —;**
21-26 **Roll, 2, 3, Touch end BUTTERFLY M face WALL; Reverse Roll, 2, 3, Touch; Side, Close, Side, Close; (Twirl) Fwd twd LOD, —, 2 face WALL, —; Side, Close, Side, Close; (Twirl) Fwd twd LOD, —, 2 face WALL in LOOSE-CLOSED, —;**

INTERLUDE

- 1-4 **Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;**
5-8 **Repeat meas 1-4 of Interlude except to end in CLOSED M facing LOD;**
SEQUENCE: Dance — Interlude — Dance except finish meas 25 in CLOSED M face WALL and ACK.

Exit Rounds—Enter Squares

FROM TEMPO

By Jeanne Moody Briscoe, Salinas, California
First couple roll half sashay
Heads cross trail around one to a line
Pass thru, wheel and deal
Centers pass thru, star thru
All bend the line, do sa do
Fan the top, swing thru, boys run
Wheel and deal, pass to the center
Square thru three quarters
Left allemande

SINGING CALL

PORTUGAL

By Harold Bausch, Fremont, Nebraska

Record: FTC #32018, Flip Instrumental with
Harold Bausch

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain

Go straight across the ring

Join hands circle to the left and then

Left allemande do an allemande thar

Go forward two and star

Men back in you've got a right hand star

Shoot the star curlique men run right

Allemande left come back promenade her

Promenade around the ring

Take the lady home I sing

Take your girl to Portugal

FIGURE:

Head couples flutter wheel

Then sweep a quarter more

Pass thru and then swing thru

Those men run to the right

Couples circulate tonight wheel and deal

And then pass thru trade by

Left allemande your corner turn thru at home

Swing corner girl promenade her

Promenade around the ring

Take the lady home I sing

Take your girl to Portugal

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

MORE ROTATE FIGURES

Last month's (April, '77) workshop section featured figures contributed by Mike Seastrom of Northridge, California, which automatically rotated the dancers so that heads in the first half of the tip became sides in the second half. Here are several more that Mike uses. Mike explains that some of these figures have been "picked up" here and there, while others are original with him.

Four ladies chain, all roll half sashay

Side men face the girl you just rolled away

Back up to make two lines, all right and left
thru

Ends star thru

Centers pass thru and U turn back

Four ladies chain

Sides promenade half way round

Heads square thru, turn thru the outside two

Sides divide and star thru

Heads pass thru and U turn back

Four ladies chain

Heads star thru, all double pass thru

Centers in, cast off three quarters

Star thru, centers star thru

Heads flutterwheel, curlique, walk and dodge

Swing thru, boys trade, star thru (facing out)

Partner trade, step to a wave

Fan the top, all eight circulate

Boys run, bend the line

Right and left thru, flutter wheel

Ends star thru, centers pass thru and turn back

SINGING CALL

AH SO PRETTY LITTLE GIRL

By Harold Bausch, Fremont, Nebraska

Record: Lore #1155, Flip Instrumental with
Harold Bausch

PART A

Four little ladies promenade

It's once around the ring I say

Right back home and do a do sa do

Join up hands a great big ring

Circle to the left around I sing

Circle to the left and

Don't you dare be slow

Ladies center, men sashay

Circle to the left you're on your way

Ladies center men sashay

Circle to the left with a hey hey hey

Allemande left do an allemande thar

Go right and left and you form a star

Men back in then shoot the star

Promenade your own little girl

Take a little walk around the world

Won't you swing your pretty girl back home

PART B

All around your left hand lady

See saw round your pretty little baby

When you're thru sides face ah so walk

----- (Keep moving)

----- Won't you swing your

Pretty little girl back home

SEQUENCE: A, B, A, B, A

Ah So Walk: (Heads part) Pass the ocean, ah so, walk and dodge, step forward into side positions, California twirl and face partner. (Sides) Face partner and back up to corner, turn and walk to head positions, do sa do, star thru to face center. Sequence: Heads do their part, then side's part. Sides do their part then head's part. Repeat all. To do an Ah So: From four-dancer ocean waves, end dancers cross fold (as if doing a recycle). Center dancers simply "go along" but do not turn around.

ONLY ONE

By Joe Saltel, Eureka, California

Heads flutter wheel, curlique
Boys run, circle to a line
Pass thru, tag the line in
Curlique, all eight circulate twice
Boys run, curlique
Scoot back, boys run
Right and left thru
Star thru, eight chain one
Left allemande

LAST TRACK

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads flutter wheel and sweep a quarter
Pass thru
With the outside two spin chain thru
Girls circulate two times
Boys run around your girl
Bend the line
Pass thru, bend the line
Ladies lead dixie style to an ocean wave
Boys cross run
Swing thru, girls trade and boys run
Bend the line
Cross trail thru to your corner
Left allemande

TRACK ON DOWN

By Glenn Hoferkamp, Lewiston, Idaho

Four ladies chain, heads slide thru
Pass thru, veer to the left
Ferris wheel, double pass thru
Track II, swing thru
Boys run, ferris wheel
Pair off, track II
Swing thru, boys run
Couples circulate, wheel and deal
Allemande left

MYSTERY

By Cliff Long, Mars Hill, Maine

Heads spin the top, turn thru
Circle to a line of four
Spin the top, turn thru
Centers pass thru
Centers in, cast off three-quarters
Spin the top, turn thru
Centers pass thru
Centers in, cast off three-quarters
Spin the top, turn thru
Centers pass thru
Centers in, cast off three-quarters
Pass thru, tag the line
Cloverleaf, centers turn thru
Split two, around one to a line
Curlique, boys run
Pass thru, left allemande

PASS IT ON

By Ray Godfrey, Ventura, California

Heads square thru
Swing thru, boys trade
Boys cross run,
Left swing thru
Boys trade, boys cross run
Girls trade, girls cross run
Left swing thru, girls trade
Girls cross run, swing thru
Sashay nose to nose
Left allemande

HALF AND HALF

By John Ward, Alton, Kansas

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru,
Leaders only U turn back
Half square thru
Half tag trade and roll,
Half square thru
Half tag trade and roll
Star thru, allemande left

SINGING CALL

BIG WHEEL CANNONBALL

By Dick Waibel, Fresno, California

Record: Hi-Hat #472, Flip Instrumental with
Dick Waibel

OPENER, MIDDLE BREAK, ENDING
Walk all around the corner girl see saw your pet
Join up hands circle to the left
Go movin' around the set four girls star
By the right three quarters round then
Allemande left with corner girl and
Weave on down the land listen to the rumble
Listen to the roar when you meet
Turn thru and go left allemande promenade
Go round that hall with the cutest little doll
Don't be late on the interstate
With the big wheel cannonball

FIGURE:

One and three do a right and left thru
Turn the girl around pass the ocean
Make your wave extend and touch a quarter
Scoot back and then boys run
to the right my friend
Slide thru and a do sa do
Get around that corner Sue swing thru
Go down the line girls cross fold
Swing the corner man go left allemande
Promenade go round the hall with
The cutest little doll don't be late
On the interstate with the big wheel cannonball
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

This regular feature spotlights material that can be used as drills within the Basic Program. Each of these series provides additional material on the basics or dances that can be used in classes, one-night stands, parties, etc. This month we have compiled a number of dances that many years ago fit into the caller's notebook under the heading of "unusual" or "gimmick." They now fit into the category of All Position Dancing (APD) or All Position Concept (APC). Some are easy; some are not!

Only those who want to
With your corner box the gnat
Any ONE single couple who wants to
Stand back to back
Separate go half way round the track
Squeeze in between the opposite two
Go up to the middle and back away
Into the middle and bend the line
Square thru three quarters
Swing the corner waiting there
Promenade
Girls roll back to a right and left grand

Number one couple California twirl
Number two fall in behind number one
Number four fall in behind number two
Everybody face partner, back away
Forward four and four fall back
Do sa do your partners all
First old couple do sa do
Tallest couple do sa do
Shortest couple do sa do
Youngest couple do sa do
Here's the one we're waiting for
Prettiest couple do sa do
All swing, partner, promenade home

Four ladies chain three quarters
Sides roll a half sashay
Heads right and left thru, pass thru
Separate around one, into the middle
Left allemande

Couples one and two right and left thru
Three and four right and left thru
New one and three right and left thru
Four and two right and left thru
New one and four right and left thru
New three and two right and left thru
One and three right and left thru
Two and four cross trail thru
Left allemande

Number one couple go down the center
Split number three to a line of four
Forward four and four fall back
Forward again and there stand pat
Sides right and left thru along the line
Then right and left back
Heads in the middle, bend the line
U turn back
Left allemande

Four ladies chain three-quarters
Sides right and left thru
Number one couple roll away half sashay
Go across the square and split two
Around just one to a line of four
Go up to the middle and back in time
Up to the middle and bend the line
Pass thru, square thru three quarters
Look for the corner, left allemande

Couples one and two right and left thru
Three and four ladies chain
New one and three right and left thru
Four and one right and left thru
Three and two right and left thru
Four and one ladies chain
Two and three cross trail thru
Left allemande

SINGING CALL ADAPTATION

LEAN ON ME

Figure adapted by Ken Kernan, Canoga Park, California. Use Opener and Break as is.

Record: Rhythm Records RR 107

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go once around the ring
Come on home and swing your handsome man
Join all your hands circle left go round the ring
Left allemande and weave the ring
Lean on me when you're in trouble
Do sa do and promenade
All I ask is when you're lonely
Just come on over and lean on me
FIGURE

(Head) two couples promenade go halfway round now

(Side) two couples do a do sa do

(Head) couples right and left thru down the center

Now face the corner do a do sa do

See saw round with the partner

Go to the corner swing and promenade

All I ask is when you're lonely

Just come on over and lean on me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

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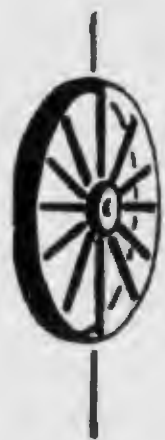
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**CALLER
of the
MONTH**

Dick Bayer—Fenton, Michigan

AFTER RELUCTANTLY starting to square dance in 1965, mainly to please his wife, Marlene, Dick Bayer found this was something he didn't want to miss.

In 1966 Dick attended a callers' school with Del Coolman and called his first dance in January, 1967. His first beginners' class held its graduation in March of that year and Dick's first club, Silver Spurs, was formed in Hartland, Michigan. Dick still calls regularly for this club and teaches a class for the group each year. He also conducts a workshop for Silver Spurs and calls for three other clubs, two advanced workshops, and one easy challenge workshop.

Dick finds time to travel extensively through Canada, the east and midwest. He conducts two Red Carpet Weekends annually in Indiana in addition to calling for festivals and institutes, including the Washington Spring Festival. Having recorded on various labels, his latest release, "My Way" on Grenn, is one of the best. He was honored last year when his figure, Track II, was accepted nationally.

Dick and Marlene teach a basic and an intermediate round dance group. Their ability

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in this area was enhanced through serving on the staff at the "Cade" institutes.

Dick strives for flowing, interesting choreography and variations at all levels. He is a member of CALLERLAB and is 2nd Vice President of the Michigan Square Dance Leaders Association. He is presently working to build a square dance hall in the Hartland area and still manages in his "spare time" to hold down a full time job with the Automobile Club of Michigan.

Daughters Barbara and Martha are avid square dancers and enjoy traveling with their parents to dance around the country.

On this, the tenth anniversary of Silver Spurs, the members of the club thank Dick and Marlene for making square dancing all that it is to them.—*Mary J. Bitten*

(LETTERS, continued from page 3)

callers are advised of the figures taught at workshop and are expected to include them in their program at regular club dances. When they do we have a lot of frustrated dancers as the poor caller invariably loses half the floor. Any suggestions as to how we might alleviate the problem?

Ivan Lowder
Hemet, California

The problem being faced by your club is shared by other clubs across the country. If fewer than 50% of the members attend the workshops perhaps they aren't interested in learning every new movement that comes along. It may be that they would be happy with a non-pressure dance where only a certain number of basics are utilized. Or they might accept the 75 Plus Basics program along with the one or two CALLERLAB quarterly movements that come out every three months. Perhaps instead of having workshops as a separate entity, some time during the regular club dance evening these quarterly movements could be dropped in painlessly and the emphasis could stress the relaxed fun element. Guest callers can be filled in on the situation and truly accomplished caller technicians can do wonders with a limited number of movements, working them from unusual setups and adding combinations that the dancers do not regularly get. This then becomes a true challenge and it can work.

—Editor

Dear Editor:

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of Seattle, I came across your "Fundamentals of Square Dancing" records in the local library when searching for materials to start a square dance unit for our 7th and 8th grades. We were delighted! Yours is by far the best teaching series available. . . . The students really enjoy square dancing and are starting to bring in records that they have located to add variety to our classes. They comment on the differences between callers and have noticed how distracting or boring the voices of some callers are. We have ruled out one widely-available teaching

album because the caller's voice and speaking manner are inappropriate for groups older than 2nd or 3rd grade. The experience has led us to appreciate your records even more. For those of us who want to teach square dancing but do not have a good caller in our midst, your albums are the answer.

Marilyn K. Byers
Des Moines, Washington

Dear Editor:

My wife and I have had 14 square dance lessons, bought eight outfits, subscribed to two

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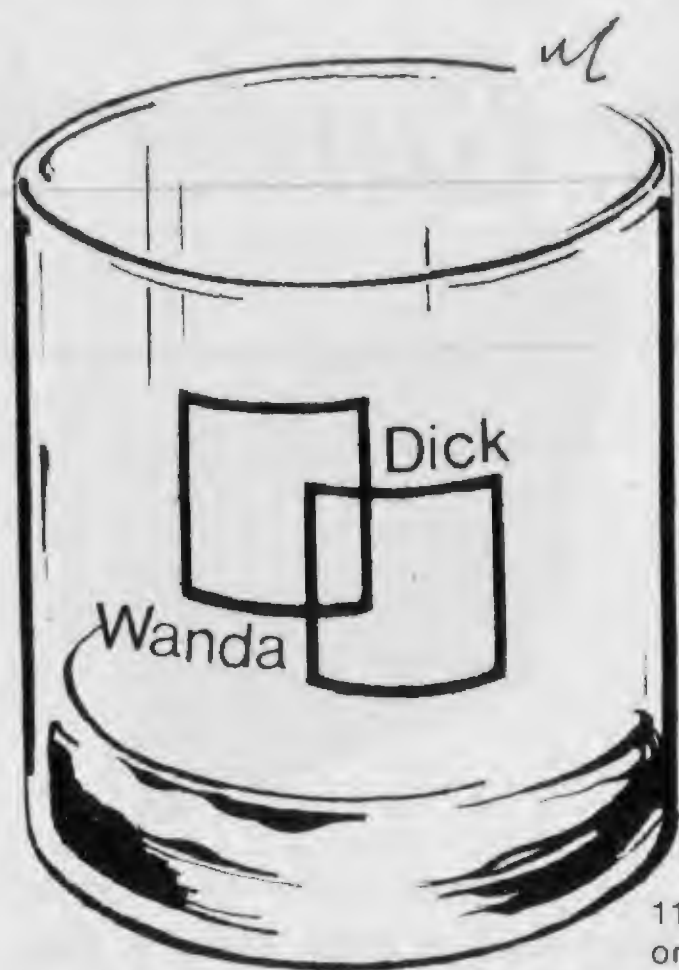
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monthly magazines and have attended and danced at 16 Blast Offs. I guess you could say we are showing some interest in square dancing. However, we were shocked at our last meeting to be told by our teacher that your magazine did not know the correct way to teach. In your Handbook series, "The Extended Basic Movements of Square Dancing 75" you list #59 Trade Styling: "When trading with the person adjacent to you it will be natural and comfortable to retain existing handholds (hands up, elbows down) while the 180° turn is in

motion." I agree with this and it makes real sense according to all the theory about holding the partner's hand in various movements, but teacher says no way! Please advise. If the teacher is correct I'll scrap the book and if he is wrong I'll find a new teacher. I'm determined to be a good dancer and a credit to square dancing.

Charles H. O'Day
Meriden, Connecticut

If you have an ocean wave and the call is ends trade, naturally nobody takes hands. If



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you are in an ocean wave and the call is centers trade, we find it a natural thing for the two in the center to retain the handholds they already have and do the trade in that manner. If it is the custom in your area for dancers *not* to take hands when they trade, then that would be up to the teaching judgment of the local caller and I would certainly suggest that you go along with him on this. However, if you travel to another area and find that people do take hands when they trade, you are prepared. What we have printed in the books is based on a consensus of dancing styles from many dif-

ferent parts of the country, but they are not necessarily the only way of dancing. My suggestion would be to *neither* "scrap the book" nor "find a new teacher."
—Editor

Dear Editor:

Since when have round dance teachers become round dance cuers? As one who has been in the activity for over twenty years and the partner of a teacher for over 15 years, I take exception to the term. Perhaps when dancers realize that dancing is moving to music and not

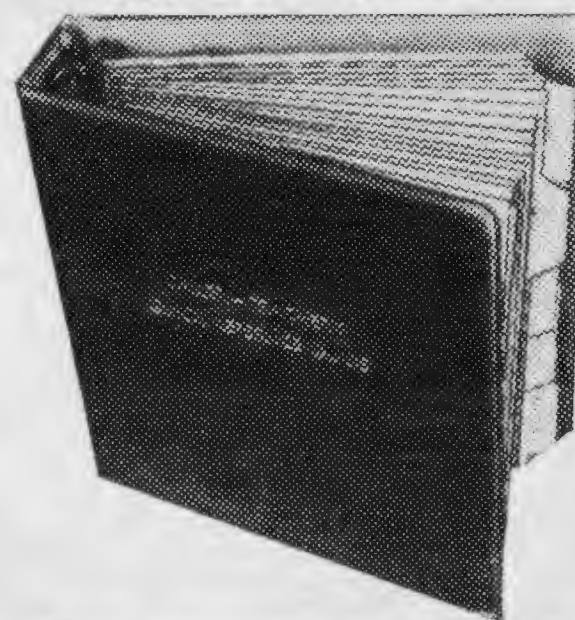
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Dorothy Stott Shaw

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to the voice of a "cuer," they will want to learn the routines and thus become round dancers. One cannot "teach" those who will not "learn."

Name Withheld
by request

Dear Editor:

The 1968 National Square Dance Convention in Omaha was quite an event and like the Mannings (Dec. 1976 issue) I will probably never forget the summer heat nor the little pine seedling that I stashed in my suitcase. There was a lot of doubt in my mind that such a little seedling would ever survive a winter in Pennsylvania, but that proved to be the least of the tree's enemies. Pine needles must taste pretty yummy at about four years of age as some hungry deer consumed almost half of the tree;



Mohney Tree as it appeared
in April, 1974.

The Kay Tree.
Picture taken last December.



then, about a year or so later a fungus that had attacked other fir trees in our state gathered on the bark. But survive it did, to leave behind rock-like cones that could stop a mower cold or leave the mower chute as a dangerous weapon. Now, after eight years, I finally got up enough

nerve to cut the old haggard tree down. Sentimentally I kind of miss the sight that could bring so many memories, yet if the poor thing had been left to grow any higher it probably would have been struck by lightning.

Tom Mohnney
Oil City, Pennsylvania

Dear Editor:

This is the way our trees (from the seedlings distributed at the 1968 National Convention in

Omaha) looked December 15, 1976. Temperature was 15° below (yesterday it was 26° below). This kind of weather doesn't stop the square dancers here—only a blizzard might.

Vernon Kay
Okabena, Oklahoma

Dear Editor:

Just a note to tell you I think you're doing a fine job with SQUARE DANCING magazine. Just received my '77 records—more fine recordings, as usual.

Fred Koning
New Port Richey, Florida



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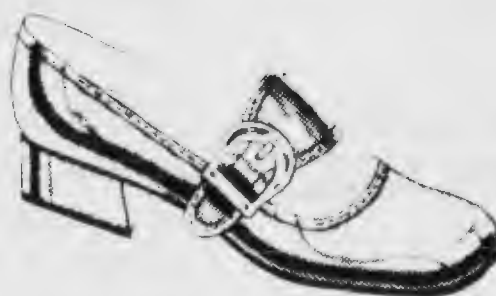
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Dear Editor:

I have been involved in square dancing for the past seven years, both as a dancer and caller, and I thoroughly enjoy the activity. I am also a physical education teacher and I'm quite concerned about health. I find it difficult, then, to enjoy dancing when others have filled a hall with their cigarette smoke. Generally square dancers are a most courteous, friendly and cooperative group of people. Yet, in this one aspect, those who do smoke seem to forget this courtesy and friendship.... I suggest that

callers and club leaders implement a "no smoking" policy in the dance halls and simply request that smokers step outside the hall to light up. I, and I'm sure many others, would appreciate this act of courtesy and friendship.

Sam Baumgarten, Springfield, Massachusetts

More and more people are becoming aware of their health in regards to cigarette smoking. We commented earlier on the very clever signs scattered throughout the meeting rooms of the recent National Convention, "Thank you for NOT smoking." It was a good, positive way to

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lick a potential problem.

Dear Editor:

It is with deep feelings of regret and a sense of somewhat personal loss that after all these years I am allowing my subscription to "Sets in Order" to lapse. It was in 1959 that I originally subscribed to what I believe is the best square dancers' magazine in the field today. . . . I have an 18 years' collection of Sets in Order (SQUARE DANCING)—1960 through 1976. Six years are in hard binders. These are available to anyone who might be interested in

—Editor

building up a library or setting up an archives center somewhere. Best wishes for the continued success of SQUARE DANCING magazine and kindest personal regards.

John Goularte

Healdsburg, California 95448

We'll miss you as a member of The Sets in Order family. Good luck to you in whatever you may be doing in the future. Thank you for your offer of the 18 years' collection. Someone may be looking for just such a collection and can get in touch with you.

—Editor

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C-602 FIVE FOOT TWO (Round

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Winter



John and Wanda Winter



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RECENT RELEASES

C-101 TAKE ONE (Patter)

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C-102 ROADRUNNER ROMP

(Patter) Called side by
Jerry Haag

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by Jerry Haag

C-301 GONE AT LAST (Flip Inst.)

by Gary Shoemake

C-302 SOMEBODY LOVES YOU

(Flip Inst.) by Gary Shoemake

C-401 IF I HAD TO DO IT ALL OVER AGAIN (Flip Inst.)

by Beryl Main

C-501 I WRITE THE SONGS (Flip

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SINGING CALLS

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— Windsor 5072

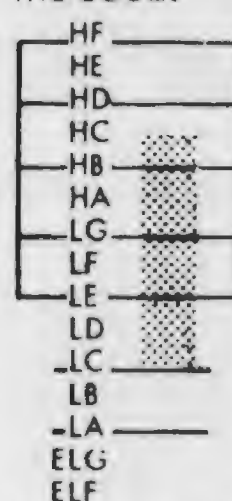
Key: F Tempo: 128 Range: HB Flat
Caller: Al and Shelley Stevens LC

Synopsis: (Break) Circle left — allemande corner — do sa do — men star left once around — turn thru at home — left allemande — swing own — promenade (Figure) One and three right and left thru — square thru — sides face — grand square — heads separate round one — into middle — cross trail thru — swing corner — allemande left new corner — grand right and left — promenade.

Comment: The duet seems to be the thing in square dance calling now. Little different figure usage with nice music to an old

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

favorite. Easy dancing for all groups.

Rating: ☆☆

APRIL IN PORTUGAL — Scope 612

Key: A Tempo: 126 Range: HC Sharp

Caller: Bill Donahue LG Sharp

Synopsis: (Break) Allemande left — ladies star — gentlemen promenade — allemande left — gentlemen star — ladies promenade — allemande left — forward two — turn back one — wrong way grand — do sa do — swing — promenade (Figure) Heads into middle and back — square thru — on third hand touch one quarter — girls turn back — do sa do — centers pass thru — touch one quarter more — men turn thru — girls turn back — swing corner — allemande left — come back promenade.

Comment: Action in figure does not seem to offer much dance feeling. The movements provide little motion. Rating: ☆+

SUPPORT YOUR LOCAL HONKY TONKS

— Rhythm 109

Key: D Tempo: 134 Range: HB

Caller: Wade Driver LC Sharp

Synopsis: (Break) Four ladies chain — rollaway — circle to left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) One and three promenade half way — side two ladies chain — star thru — pass thru — circle to a line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: Dance moves right along with easy figure and good rhythm background. Dancers will need to move. Nice calling by Wade with lots of enthusiasm. Rating: ☆☆+

YES YES IN YOUR EYES — Scope 610

Key: B Flat Tempo: 126 Range: HB Flat

Caller: Wes Wessinger LA

Synopsis: (Break) Circle left — allemande left — grand sashay — do sa do — right hand pull by — see saw next one — left hand pull by — do sa do next one — right hand pull by — see saw next one — left hand pull by — swing — promenade (Alternate Break) Walk around corner — see saw own — men star left — turn partner by right — corner allemande — bow low — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — make ocean wave — recycle — sweep one quarter more — slide thru — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

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Joe Prystupa



Sam Mitchell

NEW RELEASES

- TNT 103 **Powder Your Face** Flip Inst. called by Joe Prystupa
 TNT 104 **Don't Be a Baby** Round Cued by Jeanne Heater
 TNT 105 **Razzle Dazzle** Round Cued by Dort Fuhrman
 TNT 106 **Fiddler's Fancy/Pistol Packing** Hoedown Hoedowns
 TNT 107 **Freight Train** Flip/Inst. called by Sam Mitchell
 TNT 108 **Baby Baby** Flip/Inst. called by Joe Prystupa
 TNT 109 **It's So Easy to Love You** Flip Inst. called by Joe Prystupa
 TNT 110 **You're the Reason** Round Cued by Jeanne Heater

Comment: A good old tune due for re-release. The grand sashay is reintroduced meaning some teaching for newer callers. Good Scope music.
 Rating: ☆☆+

DAYDREAM — MacGregor 2206

Key: G Tempo: 132 Range: HB
 Caller: Dan Fulford LB

Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — promenade (Figure) Sides promenade three quarters — heads do sa do — swing thru — cast off three quarters — box circulate two times — left allemande — walk by own —

swing next — promenade.

Comment: MacGregor music is still improving. Dancers will seem to be moving on this. Callers may have to adjust word metering for easy usage.
 Rating: ☆☆

BETCHA MY HEART — Longhorn 1016

Key: D Tempo: 130 Range: HB
 Caller: Lee Swain LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade three quarters — two and four — right and left



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thru — circle four — break make a line — into middle and back — right and left thru — curlique — circulate — boys run around this maid — swing corner — promenade.

Comment: Good western swing music. Different figure use is good. Timing seems adequate and nice calling by Lee.

Rating: ☆☆

RUNNING GUN — Hi-Hat 468

Key: E **Tempo:** 128 **Range:** HC Sharp
Caller: Ernie Kinney **LC Sharp**

Synopsis: (Break) Four ladies chain — join hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — left allemande — do sa do — left allemande — swing — promenade (Figure) Head two couples lead to right — circle to line — forward up and back — slide thru — square thru four hands — face out — boys run — centers trade — swing thru — do sa do — swing corner — promenade.

Comment: Cute figure with good feel and nice music. As usual Ernie does good clear job of recording. Easy dance to call for all. Music could become tiresome.

Rating: ☆☆

TRUCK DRIVIN' MAN — Blue Ribbon 217

Key: D **Tempo:** 128 **Range:** HB
Caller: Ernie Nation **LB**

Synopsis: (Break) Four ladies promenade — swing at home — allemande left — allemande thar — forward two and star — men back in right hand star — shoot star full turn — corner box the gnat — do sa do — promenade (Figure) One and three promenade halfway — two and four right and left thru — same two square thru four hands — right and left thru with outside two — swing thru two by two — boys run to right — half tag — scoot back — swing corner — promenade.

Comment: A popular tune that has been done before but the music instrumentation and

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figure make this dance very adaptable for club dancing. Rating: ☆☆

BORN IN THE COUNTRY — Circle D 203

Key: C **Tempo: 130** **Range: HC**
Caller: Chuck Meyer **LG**

Synopsis: (Break) Circle — allemande left corner — box gnat at home — four ladies promenade once around — turn partner by right — left allemande — promenade (Figure) Head couples promenade halfway — down middle right and left thru — square thru four hands — pass the ocean — make a wave — fan the top — recycle — swing corner —

promenade.

Comment: Western style music with nothing unusual in dance. Pass the ocean and fan the top are used. Average dance. Rating: ☆+

HALF PAST KISSING TIME — Kalox 1199

Key: G Sharp **Tempo: 128** **Range: HD Flat**
Caller: Vaughn Parrish **LB Flat**

Synopsis: (Break) Four ladies promenade one time — curlique — boys back in wrong way thar — back 'em up — shoot star — left allemande — weave — swing — promenade (Figure) Four ladies chain straight across — heads lead right — circle — make a line — go



Bailey
Campbell



Dick
Han



C.O.
Guest

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Rocky
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Jon
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Lee
Swain

forward and back — pass thru — wheel and deal — centers sweep to right one quarter more — left allemande — walk by first one — swing next — promenade.

Comment: Vaughn does his usual nice job but to this reviewer not one of his best ones. Good Kalox music and easy dance choreography. Easy to call. Rating: ☆☆

PORTUGAL — FTC 32018

Key: C **Tempo:** 128

Caller: Harold Bausch

Range: HC

LC

Synopsis: Complete call printed in Workshop.

Comment: Another revival but a better record-

ing response on the FTC label than in previous releases. Some callers will enjoy this tune. Rating: ☆☆☆

MY WAY — Grenn 12157

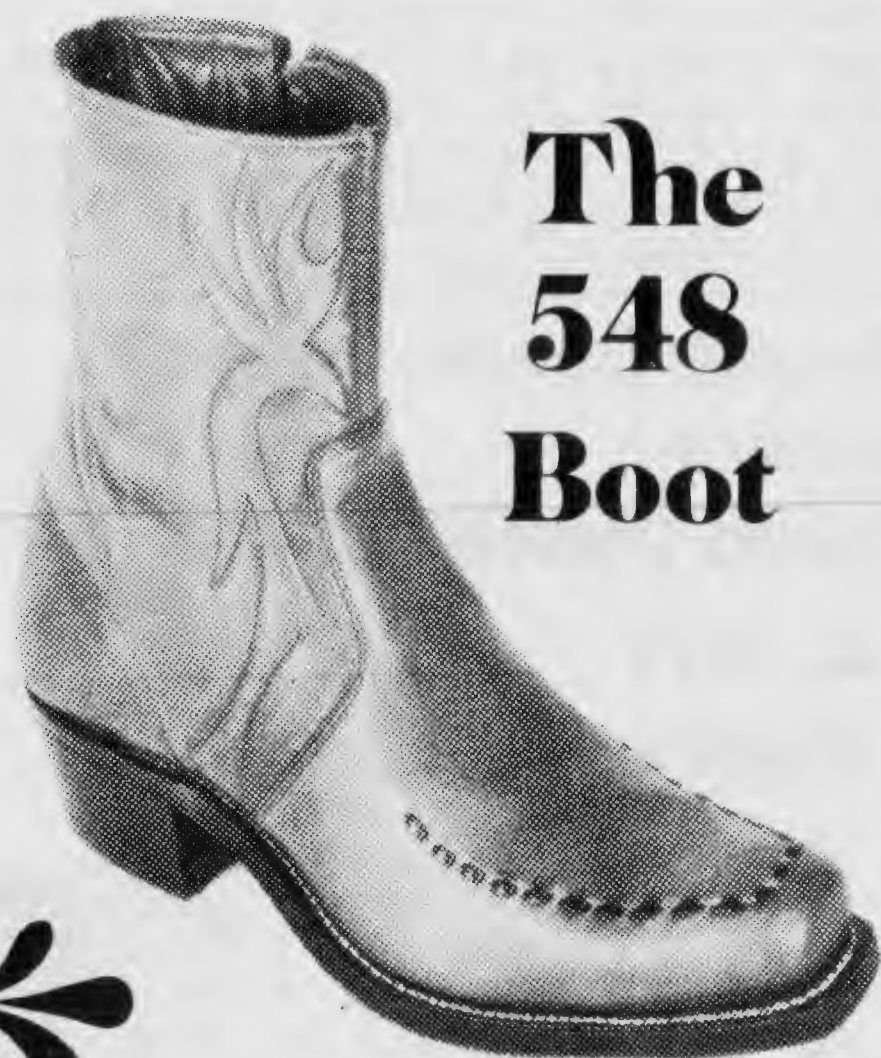
Key: E Flat **Tempo:** 128 **Range:** HB Flat

Caller: Dick Bayer **LB Flat**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — swing at home — promenade (Figure) Heads promenade halfway — square thru four hands — outside two you curlique — cast off three quarters — girls trade — recycle — pass thru — trade by — swing

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— P.O. Box 28329 — San Jose, Calif. 95159

corner — promenade.

Comment: One of the better recent releases by Greenn. Good music, new tune for square dance purposes. Fine dance and should be popular. Rating: ☆☆☆

AH SO PRETTY LITTLE GIRL — Lore 1155

Key: C Tempo: 132 Range: HC

Caller: Harold Bausch LA

Synopsis: Complete call printed in Workshop.

Comment: A different recording using a polka feeling in the music. May just be different enough to catch on with a movement called ah-so walk. Rating: ☆☆☆

MIDNIGHT ME AND THE BLUES

— Blue Star 2036

Key: C Tempo: 130 Range: HD

Caller: Roger Chapman LB

Synopsis: (Break) Four ladies chain three quarters — circle left — four ladies rollaway — circle left that way — left allemande — weave — do sa do — promenade (Figure) Head couples promenade halfway — lead right — circle to a line — go forward and back — swing thru across the track — boys run to right — triple trade — wheel and deal — face to face right and left thru — slide thru — swing corner — promenade.

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Comment: Dance uses triple trade and seems quite danceable. Music is Blue Star all the way. Roger does nice job in the calling.

Rating: ☆☆

TONIGHT CARMEN — Dance Ranch 636

Key: B Flat Tempo: 130 Range: HB Flat

Caller: Ron Schneider LB Flat

Synopsis: (Break) Walk around corner — left hand turn own — four ladies chain three quarters — rollaway half sashay — all eight to middle and back — allemande left corner — weave ring — do sa do — promenade (Figure) Heads separate around two — hook right on

— line of four go forward and back — touch a quarter — all eight circulate — double — boys run — right and left thru — pass thru — allemande left corner — do sa do — swing corner — promenade.

Comment: Good feel on this dance with nice movement for dancers. Choreography well planned, Ron does usual fine job.

Rating: ☆☆☆

NEW YORK CITY — Rhythm 110

Key: C & D Tempo: 135 Range: HD

Caller: Bob Baier LC

Synopsis: (Break) Circle — left allemande

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corner lady — do sa do — left allemande — weave the ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run around girl — bend the line — right and left thru — flutter wheel full around — slide thru — swing corner — promenade.

Comment: Good music and standard figure with average execution. Tempo seems fast for smooth dance approval. Rating: ☆+

BIG WHEEL CANNONBALL — Hi-Hat 472

Key: E

Tempo: 128

Range: HB

Caller: Dick Waibel

LA

Synopsis: Complete call printed in Workshop.

Comment: Another recut of an old tune using extend, touch a quarter, scoot back, pass the ocean and cross fold, which says plenty of action. Good music and seems very danceable. Rating: ☆☆+

GOOD WOMAN BLUES — Lightning S 5032

Key: F

Tempo: 128

Range: HD

Caller: Dewayne Bridges

LB Flat

Synopsis: (Break) Circle left — left allemande corner — do sa do — men star left — turn thru at home — left allemande — swing — promenade (Figure) Heads promenade half-way — down middle square thru four hands — do sa do — swing thru go two by two — boys run right — half tag — trade and roll — pass thru — trade by — swing corner — promenade.

Comment: Plenty of dance action. Music easy to call to. Instrumentation adequate but nothing special on figure outside of half tag, trade and roll. Rating: ☆☆

SENSUOUS FEELINGS — MacGregor 2205

Key: F

Tempo: 136

Range: HC

Caller: Monty Wilson

LC

Synopsis: (Break) Circle left — left allemande — swing partner — allemande left — weave ring



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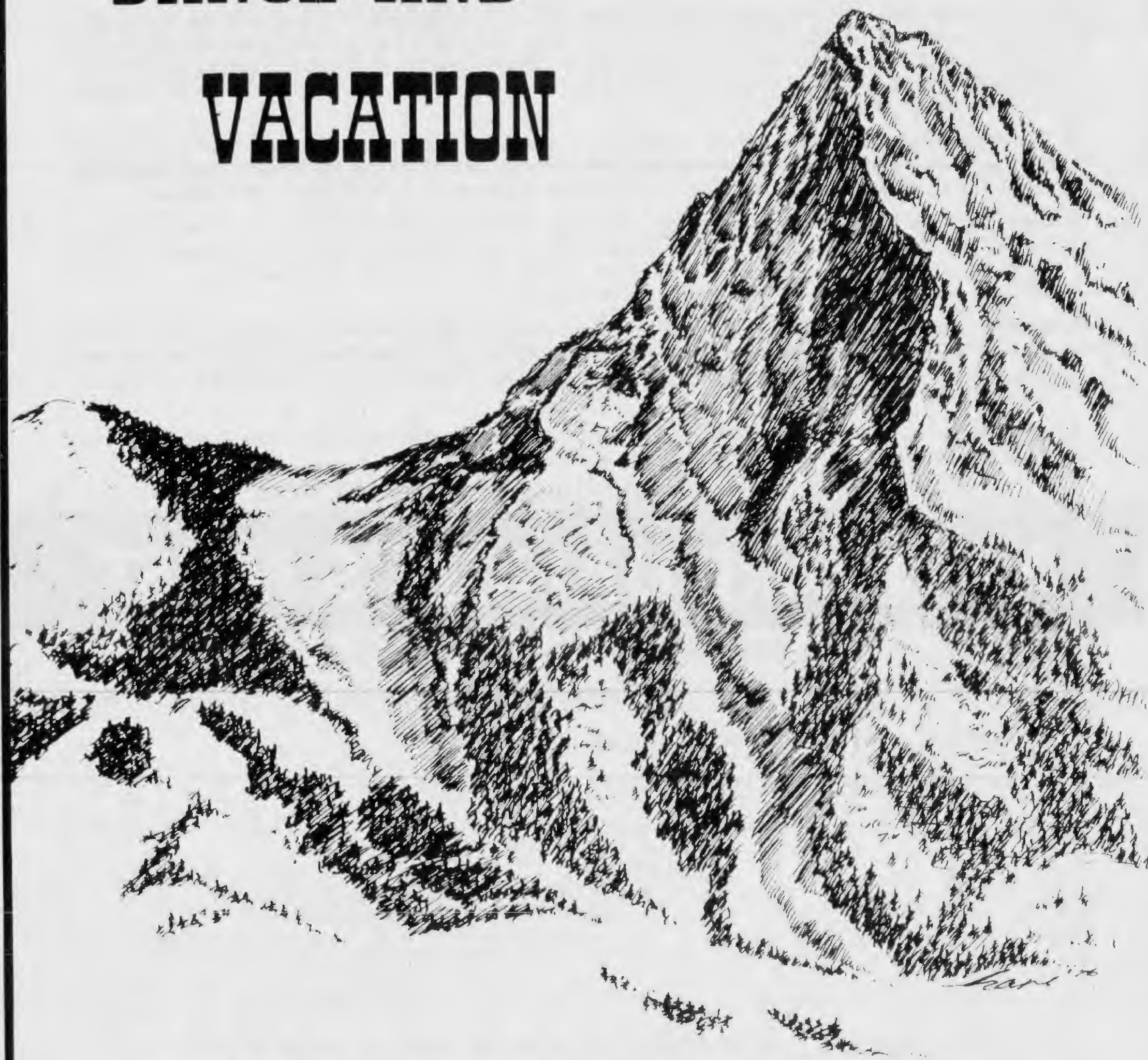
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— do sa do — promenade (Figure) Head
couples square thru four hands — right and
left thru — do sa do — make wave — swing
thru — girls circulate — boys trade — boys
run — bend the line — slide thru — eight
chain three — swing corner — promenade.

Comment: This tune is a ballad type that would
appeal to callers with good singing voices.
Too fast for good timing for dancer comfort.
Music would have to be slowed. Rating: ☆ +

CHEROKEE MAIDEN — Swinging Stars 109

Key: C Tempo: 128 Range: HG
Caller: Bob Fisk LA

Synopsis: (Break) Circle left — reverse go single
file — girls backtrack once around — turn
thru — left allemande — weave ring — do sa
do — promenade (Figure) Head couples
square thru four hands — curlique corner —
split circulate — scoot back — walk and
dodge — partner trade and roll — turn thru —
left allemande — swing — promenade.

Comment: Lots of good dance movement.
Music above average and some callers will
have to work a little on words as it does not
wait for you. Different ending. Rating: ☆ ☆ +

See next page for hoedown reviews.

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RHYTHM SPECIAL — Rhythm 301

Key: G

Tempo: 132

Caller: Wade Driver

Comment: Very good rhythm hoedown with
fine instrumentation. Too bad two sides
can't be used with this type of music,
although Wade does nice job. Rating: ☆☆+

HOEDOWNS

FIDDLER'S FANCY — TNT 106

Key: A

Tempo: 128

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**Music: TNT Band — Fiddle, Guitar, Bass,
Drums**

**PISTOL PACKIN' HOEDOWN — Flip side to
Fiddler's Fancy**

Key: C

Tempo: 128

Music: TNT Band — Fiddle, Guitar, Bass, Drums

Comment: The balance on the recording is
quite in the treble range. Fiddler does fine
job on lead. Some callers may want to use
this traditional fiddle lead instrumental.
Pistol Packin' has more pleasing quality
musically speaking, with guitar lead.

Rating: ☆☆

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Key: A Flat **Tempo: 128**
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CUMBERLAND MOUNTAIN — Flip side to
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Key: F Sharp **Tempo: 128**
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Key: F **Tempo: 128**
Music: Kalox Rhythm Boys — Banjo, Drums,
 Bass, Harmonica

OH SALLY — Flip side to Rockin'
Key: G **Tempo: 128**
Music: Kalox Rhythm Boys — Banjo, Drums,
 Bass, Harmonica
Comment: Rockin' gives you a rockin' beat as
 so indicated by the name. You'll either like
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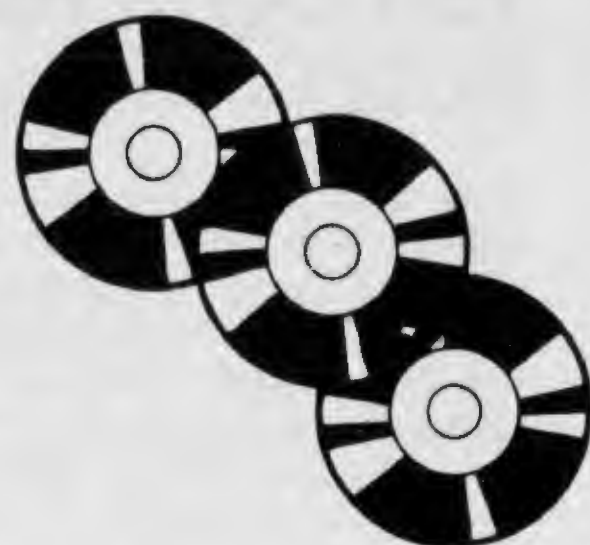
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HIGH GEAR — Scope 323

Key: G

Tempo: 137

Music: The Country Players — Banjo, Bass, Fiddle, Guitar

LONG JOHN — Flip side to High Gear

Key: E

Tempo: 130

Music: The Country Players — Banjo, Bass, Fiddle, Guitar

Comment: (High Gear) Traditional hoedown that callers may enjoy. The speed seems to say "Lets hurry this one through." Too fast for comfort. Good balance. (Long John) This is another traditional tune that becomes

monotonous in spots. Both sides could be made a part of caller's box. Rating: ☆+

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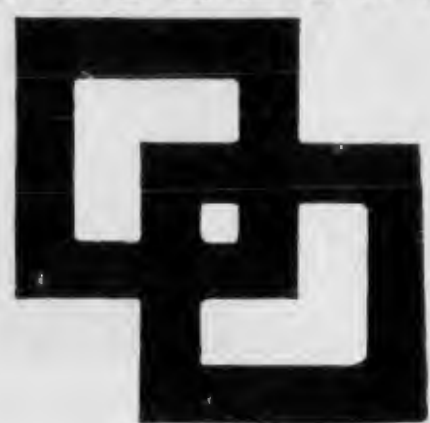
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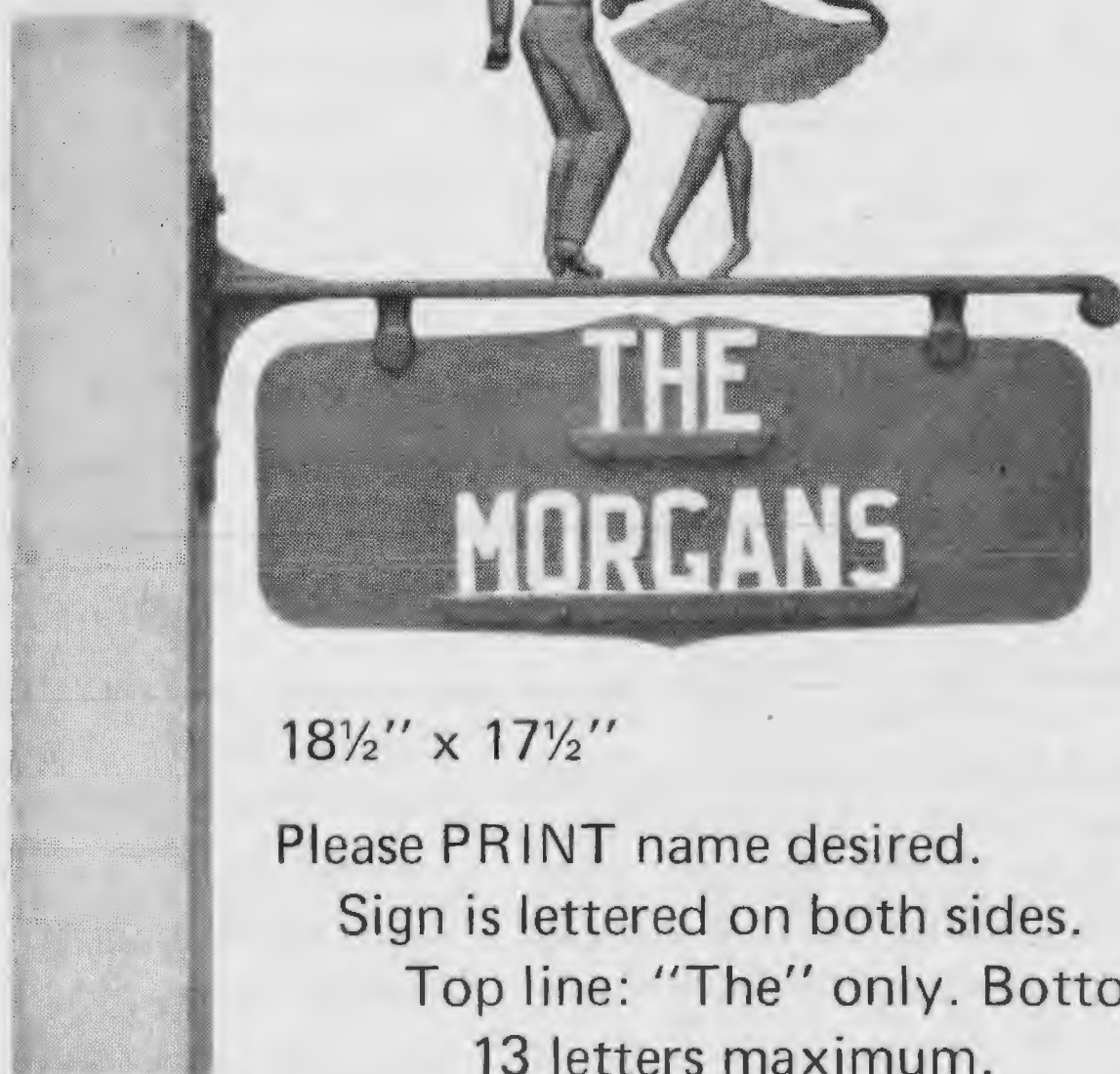


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An idea conceived by Elmer and Doris Jensen of Ringstead, Iowa, has really taken off. Their boy and girl "Friendship Dolls" have been to many places to fulfill a mission of

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"We wanted something to promote square dancing and friendship among different clubs everywhere," explains Doris. "Square dancers are such nice people we thought it would be a



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FRANCIS ZELLER, McCracken, Ks.
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5th Annual Spring Roundup, May 28-30, 1977

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8th Annual Fall Roundup, Aug. 28 - Sept. 3, 1977

DON ASHWORTH, Enid, Ok.
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STAN BAILEY, Oklahoma City, Ok.

4th Annual Aspen Time Roundup, Sept. 9-11, 1977

DON BURKHOLDER, Peaceful Valley, Co.
DALE CASSEDAY, Greeley, Co.

June 12 - 18

ERNEST HAYNES, Claremore, Ok.
GEORGE HORN, Tulsa, Ok.

June 19 - 25

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July 17 - 23

KEN JOHNSON, Wauwatosa, Wi.
DALE WAGNER, New Berlin, Wi.

July 24 - 30

ART MATTHEWS, Chicago, Il.
OTTO WARTEMAN, Houston, Tx.

July 31 - Aug. 6

PANCHO BAIRD, Santa Fe, N.M.
MARV LINDNER, Artesia, Ca.

Aug. 7 - 13

JON JONES, Arlington, Tx.
BAILEY CAMPBELL, Dallas, Tx.

Aug. 14 - 20

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good way to let people know where other clubs are." The Jensens hope that some day the dolls might have a conference with President Jimmy Carter, an avid square dancer.

NATIONAL FOLK DANCE

The Committee which has been working to have square dancing designated as the National Folk Dance of America reports that another Joint Resolution will be introduced in the 75th Congress by Congressman Norman Mineta of San Jose, California. The group, under the direction of the Santa Clara Valley Dancers

Association and the California State Council, has been working very hard over the past several years to attain their objective and are asking square dancers to get behind this latest effort. If you have friends in Congress, ask them to introduce the Resolution or sign as Co-sponsor with Congressman Mineta. In this way the campaign will get an extra boost and may stand a better chance of succeeding.

To cover expenses of this endeavor, the folks behind the movement are asking square dancers to help by donations for "Support American

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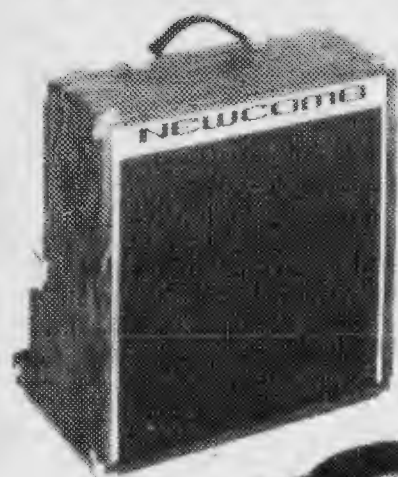
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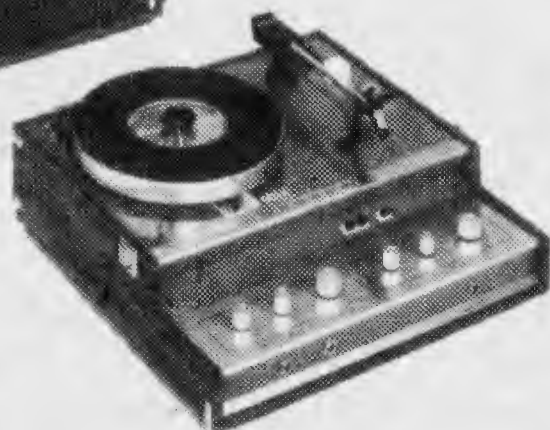
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- 206 — Touch 1/4, 1/2, 3/4
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- 204 — Track II, III, IV
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Square Dance" badges. This badge is lettered in red on a white background and is outlined in blue. It is 1½" x 2¼". Each individual badge donation is \$1.00. They may be sent on consignment to associations, federations and clubs, and the Committee suggests that individual dancers secure badges through these sources. A schedule has been set up whereby quantity orders will cost less. For example, for \$10.00 a group will receive 14 badges; 140 badges will be sent for \$100.00. The Committee also suggests that an association, federation or club ordering badges use the proceeds over and above the initial order payment for the promotion of square dancing.

Please direct your questions, suggestions and orders to SQUARE DANCER, P.O. Box 5775, San Jose, California 95130. Consider the impact that would result from the success of the campaign and get behind it with your support! **(LADIES ON THE SQUARE,**

continued from page 23)

distance from A to B would be 2".

Simplified Chart for Waist Radius

Waist Measure	Waist Radius (Line A-B)
22"	3¼"
24"	3¾"
26"	4-1/8"
28"	4½"
30"	4¾"

(For purposes of our example, I rounded off the 26" Waist Radius to 4".)

Formula for other waist measurements:
Radius = Circumference or Waist measure, 2 x 3-1/7.

The skirt length should be a waist to mid-knee measurement, plus the allowance of 1" to 2" for the lift of your petticoats.

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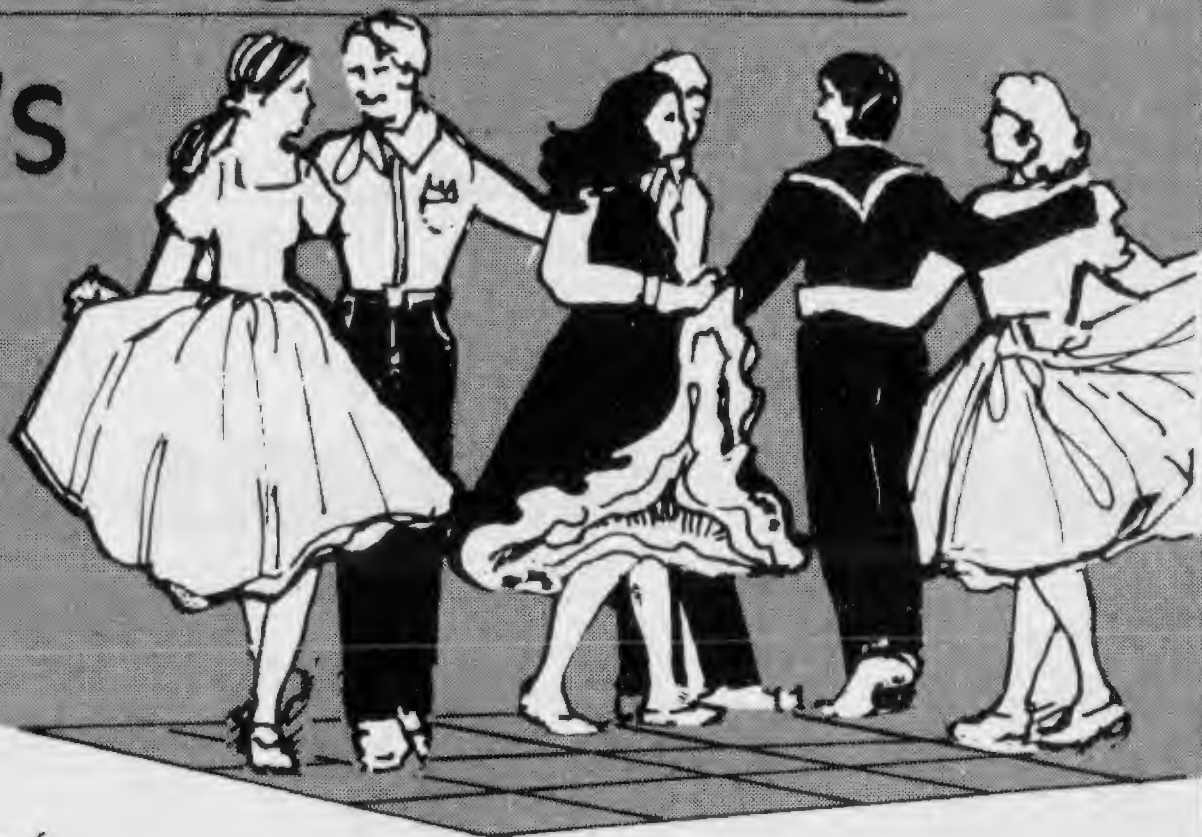
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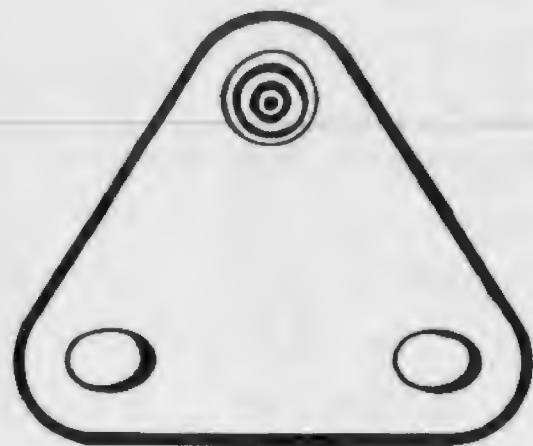
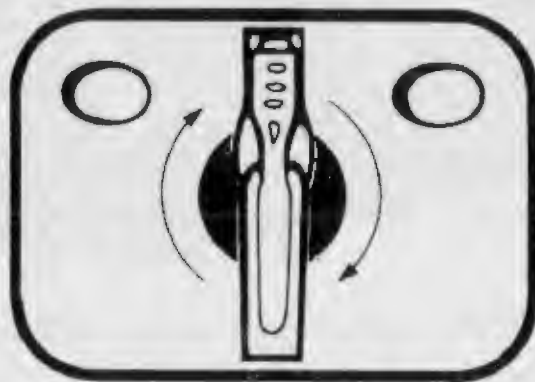
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- May 1 — United Squares 3rd Annual Roundup, Staten Island, New York
- May 1-8 — Swap Shop, Fontana Village Resort, Fontana Dam, North Carolina
- May 6-7 — 8th Annual Rhodendron Festival, Municipal Auditorium, Eureka, California
- May 6-8 — 18th Buckeye S/R/D Convention, Convention Center, Cincinnati, Ohio
- May 7 — Calico Spring Festival S/D, Calico Ghost Town, Barstow, California
- May 7 — Hot Footers Spring Festival, Sidney Sr. Hi School, Sidney, New York
- May 7 — Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
- May 8 — Eye Bank Dance, High School, Rising Sun, Maryland
- May 8-15 — Rebel Roundup, Fontana Village Resort, Fontana Dam, North Carolina
- May 13-14 — Tulip Time Festival, W. Ottawa Hi School Field House, Holland, Michigan
- May 13-15 — Golden Fiesta, Municipal Auditorium, Oroville, California
- May 13-15 — Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
- May 14-15 — Maypole Dance, Munich, Germany

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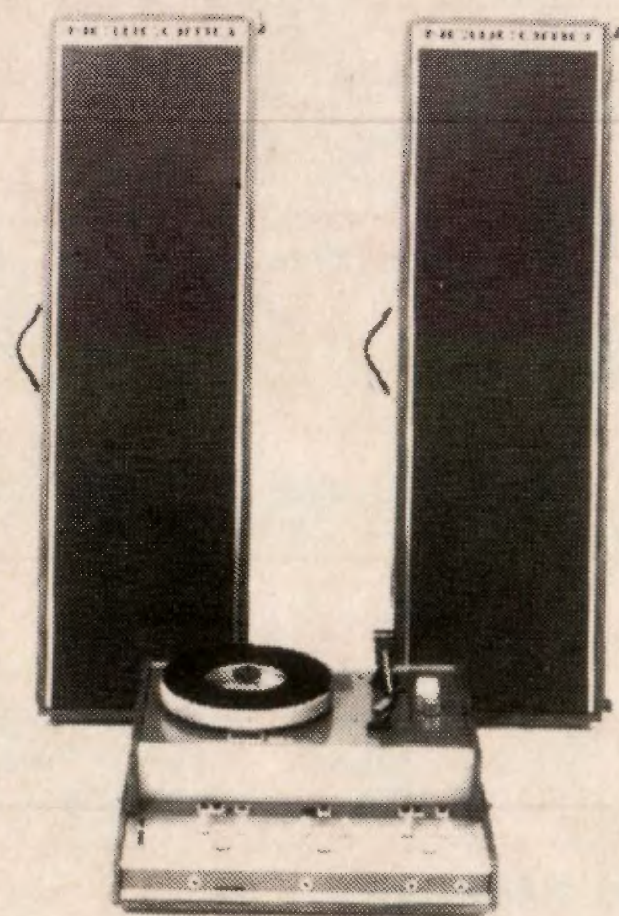
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- May 15 — Spring Festival, Brighton High School, Brighton, Michigan
- May 19-21 — 16th International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
- May 20-21 — Blossomtime S/D Festival, High School, Berrien Springs, Michigan
- May 20-21 — 15th Annual S/D Festival, Cooperstown Elem. & Hi Schools, Cooperstown, New York
- May 20-22 — R/D Weekend, Turkey Run State Park, Marshall, Indiana
- May 20-22 — Red Boot Roundup, Civic Auditorium, Gatlinburg, Tennessee
- May 20-22 — 22nd Annual S/D Festival, High School Gym, Traverse City, Michigan
- May 21 — 2nd Annual Rhinestone Cowboy Dance, Indian River Community Center, Chesapeake, Virginia
- May 22 — 6th Annual Twirl-O-Rama Festival, Madison Jr. Hi, Trumbull, Connecticut
- May 22-29 — Accent on Rounds, Fontana Village Resort, Fontana Dam, North Carolina
- May 27 — Ky. Mountain Western S/D Frolic, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
- May 27-29 — Azalea Festival, Brookings, Or.
- May 27-29 — Memorial Weekend, Broken Arrow Campground, Winamac, Indiana
- May 27-29 — 2nd Annual Spring Festival, Ingleside Resort, Staunton, Virginia
- May 28 — Grubstake Days S/D, Community Center, Yucca Valley, California
- May 28 — 6th Annual Roundup, Walden Arena, Sudbury, Ontario, Canada
- May 28 — Stardusters S/D, Wm. Fleming Hi School, Beckley, West Virginia
- May 28-30 — 6th Annual State S/R/D Convention, Senior High School, Glasgow, Montana
- May 28-30 — Memorial Weekend, Troika Dance Institute, Ogden, Utah
- May 29-June 5 — Fun Fest, Fontana Village Resort, Fontana Dam, North Carolina
- June 3-4 — State Fed. S/D Festival, Astrohall, Houston, Texas
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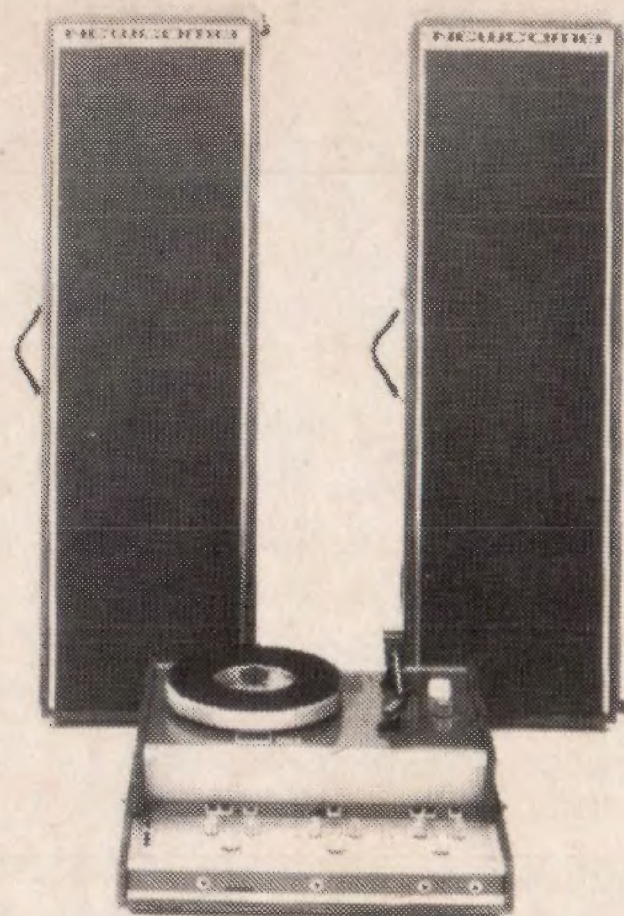
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 ford, Maine
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 Benefit Dance, Thompson Valley Hi School,
 Loveland, Colorado
 June 4 — SVSDA President's Roundup, Boiling
 Springs Hi School, Carlisle, Pennsylvania
 June 5 — Callers' Clinic, Jewish Community
 Center, Cleveland Ohio
 June 10 — 4th Annual Nat'l Asparagus S/R/D,
 High School, Shelby, Michigan
 June 10-11 — 28th Annual S/R/D Festival,
 Armory-Adult Center, Prescott, Arizona
 June 10-11 — State S/R/D Festival, Riverpark
 Convention Center, Spokane, Washington
 June 10-11 — 5th State Festival, Memorial
 Auditorium, Chattanooga, Tennessee
 June 10-11 — Kampeska Kapers, Casino Ball-
 room, Watertown, S. Dakota
 June 10-12 — 10th Annual S/R/D Festival,
 Western Michigan Univ. Center, Kalamazoo,
 Michigan

June 10-13 — 18th National S/D Convention,
 NSW University, Kensington, NSW, Australia
 June 11 — 10th Bavarian Festival, Franken-
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 June 11 — Cook's 3 Generation S/D, Jr. High
 School, Hastings, Michigan
 June 11-12 — 10th Annual Gold Digger's S/D,
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 grounds & Diggin's, Yreka, California
 June 16-18 — 25th Annual Festival, Municipal
 Auditorium, Pensacola, Florida
 June 17-18 — 9th Rose City Internat'l S/D
 Festival, Clearly Auditorium, Windsor,
 Ontario, Canada
 June 17-19 — S/D Weekend Campout, Indian
 Valley Campground, Grand Rapids,
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- Round Dance Workshop, Saturday, July 30, A.M., 4-H Bldg., Johnny LeClair
- Square Dance Workshop, Saturday, July 30, P.M., 4-H Bldg. Both Callers.
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June 19-24 — Callers' College, Anthony Island
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June 21 — Trail In Dance, High School,
Montville, New Jersey
June 21 — Trail End Dance, Virginia Beach,

Virginia
June 22 — SVSDA Trail In Dance, Spring Gulch
S/D Barn, Holland, Pennsylvania
June 22 — Trail End Round Dance, Shelburne
Hotel, Atlantic City, New Jersey
June 23-25 — 26th National S/D Convention,
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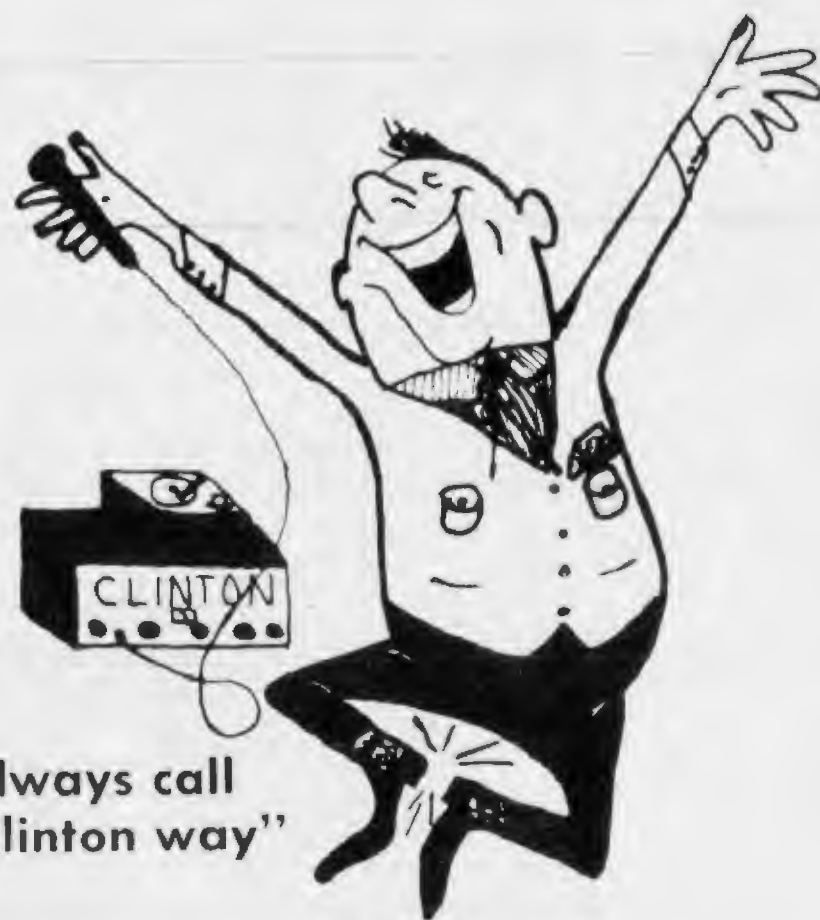
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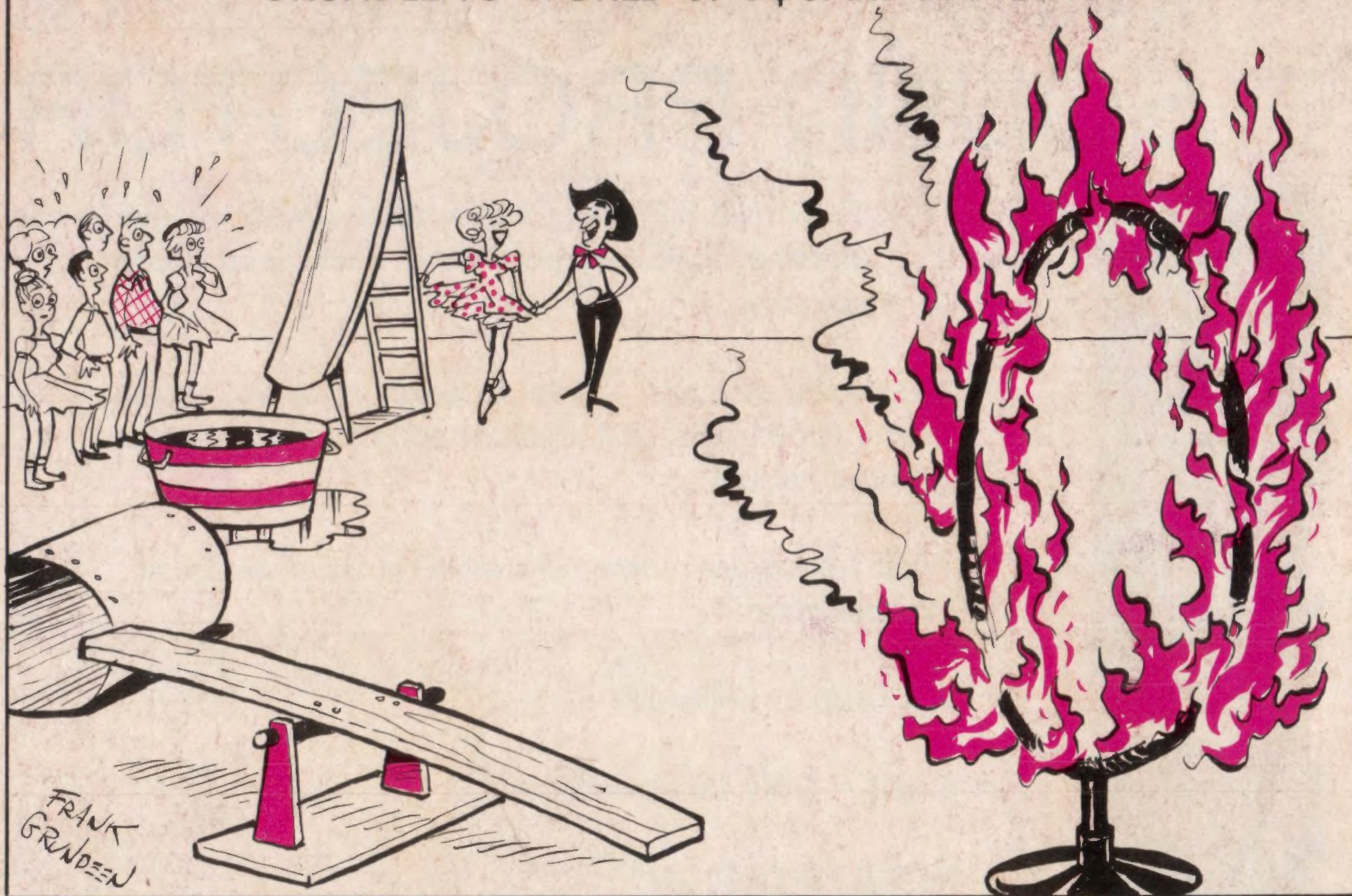
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